T. MACCI PLAVTI

ASINARIA

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ASINARIA

FROM THE TEXT OF GOETZ AND SCHOELL

WITH AN INTRODUCTION AND NOTES

BY

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PREFACE.

THIS edition of the Asinaria is written on the same principles as the Epidicus published in the same series last year. But in so far as questions of text and reading are more fully discussed this book may be considered a little more advanced. The Epidicus was meant to be read as a first play. This is intended for those who have already worked through the Epidicus or some similar play.

The first nine sections of the Introduction have been reprinted from the Epidicus, at the request of the Syndics of the Press, to make the book more complete. The sections 10—15 only were written with special reference to this play.

The text is based upon the recently issued volume by Goetz and Schoell in the new Teubner edition. Some five and thirty slight alterations have been made, all, I hope, sufficiently explained in the notes. From Goetz and Schoell are taken the very convenient signs,

[ ] to mark letters or words given by the MSS. but not wanted.

( ) to enclose verses that have been foisted into the text.

⟨ ⟩ for letters or words not given by the MSS. but required.

| to call attention to hiatus, remarkable but not necessarily inadmissible.

For the notes I have consulted Ussing's most useful edition, Brix's four plays and Langen's Beiträge, with other books, such as Sonnenschein's Rudens, in a less degree.

The references to other plays are usually made to Brix's text in Trin. Capt. Men. Mil., to Fleckeisen in Amph. Rud. Bacch. Curc. Stich., in other plays to Ussing, except in the Truculentus, at which I have worked with Schoell's text. When the new text by Goetz and Schoell is complete there will at last be a standard edition for common reference.

I owe many thanks to my friends Mr R. A. Neil and Mr A. W. Spratt for their help and to Mr F. G. Plaistowe for revising the notes in proof. The book I know has many shortcomings, I fear it may have many faults. It aims at nothing more ambitious than providing a suitable edition of an interesting play, not yet edited in English, for the ordinary classical student, and those who know Plautus best will probably be my most lenient critics. For any help to improve the book I shall be very grateful.

J. H. GRAY.

QUEENS' COLLEGE, CAMBRIDGE,
1894.

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INTRODUCTION.

1. *Early Roman Comedy.* Roman like Greek Comedy may be traced back to the Harvest, Vintage and other Festivals. 'The joy of harvest' found expression in alternate verses, singer answering singer, at first playful, but gradually becoming so personal and bitter as finally to call for the interference of the law. Hence sprang the *versus Fescennini* which are said to derive their name from the South Etrurian town Fescennium. Their metre was the Saturnian, the one national Roman product in matters rhythmical, a mixture of the iambic and trochaic rhythm. The Italian habit of rivals improvising verses always has been, and still is, a favourite entertainment among Italian rustics.

A pestilence at Rome in the consulship of C. Sulpicius Paeticus and C. Licinius Stolo B.C. 364 led to the invitation of Etruscan players (*ludiones*) who introduced the mimic dance without words but with flute-accompaniment.

From the union of the Etruscan play with the *versus Fescennini* arose a species of popular drama, the *Satura*, which drew its name from the *lanx satura*, a dish filled with mixed fruits, hence a kind of poetical potpourri, or tutti frutti, and which forms the stepping-stone from the inartistic dramatic

forms to the regular drama of *Livius Andronicus*. The *Satura* contained various dramatic representations without any unity of plan—pictures of customs, scenes of popular life &c. It is quite distinct from the burlesque popular comedy, *fabulae Atellanae*, an Oscan play (*ludicrum Oscum*) originating in the Campanian town of Atella and thence transplanted to Rome. These Atellanae possessed a degree of regular plot and dramatic unity, accompanied by fixed invariable characters (Maccus, Pappus, Bucco, Dossennus). In the Atellanae Roman citizens appeared as *actores*; the *Satura* was performed by professional players, *histriones*. At a later date Atellanae were put upon the stage as after-pieces to *tragedies*, and as such were termed *exodia*.

The Greek influence upon Roman Literature dates to the First Punic War. *Livius Andronicus* (born at Tarentum not later than 284 B.C.—died at an advanced age not before 208 B.C.) was brought to Rome as a prisoner of war after the capture of Tarentum 272. He was first, the slave, then the freedman of M. Livius Salinator, and in 240 B.C., i.e. only 50 years after the death of Menander, when Rome was enjoying the peace that followed the First Punic War (Hor. Epist. II. I. 161), brought out the first play after a *Greek* original and thereby gave a further impetus to Roman Literature, which was already fast developing in this direction. His activity was devoted to Tragedy rather than Comedy, and his style as a semigraecus was so rough that Cicero's dictum (Cic. Brut. 71) is *Livianae fabulae non satis dignae quae iterum legantur*.

He was followed by *Cnaeus Naevius* (born about 274, died 204) a Campanian who came at an early age to Rome. Naevius, who fought in the First Punic War, sung of it in Saturnian verse. Then, in 235 B.C. according to Gellius (XVII. 21. 44), he brought out plays at Rome—*fabulas apud populum dedit*. Like the poets of the Old Attic Comedy he made his plays the vehicle of his political feelings and attacked the leading men—the Metelli and Scipiones—with such repeated and violent invective that he was imprisoned and was in confinement when Plautus wrote the *Miles gloriosus* vv. 212 ff. (about 210 B.C.). He was freed by the tribuni plebis, but banished and died at Utica 199 B.C.

The well-known epitaph written by Naevius for himself in Saturnians shews his *Campana superbia.* His Punic War is compared by Cicero (Brut. 75) to the work of the statuary Myron. His dramatic works, of which some fragments survive, were mainly comic—not tragic.

2. *Plautus.* His great successor *Titus Maccius Plautus* (T. Maccius, not M. Accius, was proved to be his name by Ritschl from the Ambrosian MS.) devoted his entire attention to Comedy. Of Plautus' life but little is known. He was born at Sarsina—now Sassina—a municipium in Umbria, and so like most great Roman writers, Cicero, Vergil, Horace, Livy, Tacitus, Catullus, Propertius, Terence, Pliny, Martial, &c., was a provincial by birth. He came to Rome as a boy, was known there as Plautus, a name according to Festus (p. 239 M.) derived from a peculiarity of the feet, as the Umbrians called a flat-footed man Plotus or Plautus. Thus Plautus is one of the many nick-names that became hereditary cognomina, as Scaevola, Cursor, &c. He found employment as an assistant to the stage-carpenters and scene-painters (*artifices scenici*), made some money, which he lost in foreign trade, returned poor to Rome and hired himself to a miller (*pistor*), and in this position wrote his first three pieces for the stage. If we allow time for these experiences we cannot make him less than 30 when he began to write. As further he was a contemporary, like Naevius, of the two Scipios, and is regularly coupled with them and Naevius, we must assume that he began to write a good many years before their death 212. We may then place the beginning of his literary activity about 224 and his birth not later than 254 B.C. This will agree with the data we get from Cicero, viz. that he had already written many pieces in 197 (Cic. Brut. 72), and that he wrote the *Pseudolus* and *Truculentus* as senex (Cic. Cato M. 50). The Pseudolus belongs apparently to 191 B.C., and Plautus to be called senex must then have been not less than 60 years of age. He died (Cic. Brut. 60) 184 B.C. Thus his literary activity includes the whole period of the Second Punic War and the time of Rome's triumph after it.

His life presents nothing but hard work, poverty, and mis-

fortune—a curious contrast to Terence with the favour and support of the great. Popular as his pieces were in the author's lifetime he gained his full recognition only after death—especially from the death of Terence to nearly the end of the Republic—and his pieces still kept the stage after the establishment of the Empire.

3. *His works.* We know little of Plautus' outer life, as little of his inner life, of the training and equipment he had for his literary work, nothing of his relations to his contemporaries Naevius and Ennius, and to the art-world of his day. His attitude to his Greek originals we can determine. The Roman playwright who adapted for the Roman stage had two courses open to him. He might model his play to suit Roman life, altering the scene, the customs, the names, the dress and so forth, giving a Roman tone and colouring to the whole. Or he might with the Greek plot keep the Greek customs, places, life and characters portrayed by the Greek author. If he adopted the former course the play was known as *fabula togata*—from the toga, the Roman national dress, which would in that case be worn by the actors. If he chose the latter plan, his play was a *fabula palliata*, so called from the Greek dress (pallium = χλαμύς) which his actors wore. Plautus' plays were *fabulae palliatae.* (The writers of *togatae* were later, and generally represented Italian provincial life. The strict police supervision and prohibition of politics or personalities made *palliatae* easier to write and exhibit than *togatae.*) His originals were not the plays of the Old Attic Comedy, political and personal, not the transitional Middle Comedy, but the New Comedy of life and manners. The Old Comedy was in truth an exceptional Attic product, which did not last long, and was incapable of reproduction save in a democracy like the Athenian. The New Comedy from its simplicity, its interest depending on character-sketching, exciting situations and developments, was specially suitable for transplantation from Athens to Rome. The brilliant period of the New Comedy at Athens was the half-century that followed the death of Alexander the Great, its great lights were *Menander*, *Philemon*, *Diphilus*. As we have seen, *Livius*

Andronicus introduced this Comedy at Rome first 240 B.C., was followed by *Naevius* who like him wrote Tragedies also; then came *Plautus*, *Caecilius*, and *Terentius* who exclusively devoted themselves to *comoedia palliata*. In fruitfulness of production, independent use of his Greek originals, power of language, lively delineation of character, readiness and wit, Plautus stands first of all the Roman comedians[1].

Gellius (III. 3) states that 130 pieces passed under Plautus' name. Servius says in the introduction to his Commentary on the Aeneid—'Plautus is said by some to have written 21 plays, by others 40, by others 100.' The large numbers in these estimates no doubt include some early plays by unknown authors under the name of Plautus. *Varro*, who first treated the subject in anything of a critical spirit, enumerates 21 plays as ascribed to Plautus in all the lists (indices), all of which we possess except the Vidularia, which was lost between the 6th and 11th centuries A.D. These are the *Fabulae Varronianae*. In a second class Varro places the plays which were set down to Plautus in most of the lists. This class probably included 19, which with the 21 undoubted comedies would give the 40 of Servius' second estimate. Outside the 21 undisputed plays we know the titles only of 32. The extant plays are given in the ordinary MSS. in the following order: Amphitruo, Asinaria, Aulularia, Captivi, Curculio, Casina, Cistellaria, Epidicus, Bacchides, Mostellaria, Menaechmi, Miles Gloriosus, Mercator, Pseudolus, Poenulus, Persa, Rudens, Stichus, Trinummus, Truculentus. This order is alphabetical but takes account only of the initial letter in the titles; the one case where the initial letter is neglected —the Bacchides—is to be explained by the fact that an allusion in the Bacchides shews it to be a later play than the Epidicus, hence it is placed after the Epidicus in the list. Needless to say these do not all possess the same merit, and are not to be ranked in the same class. Brix calls 6 (Aulularia, Captivi, Bacchides, Menaechmi, Pseudolus, Trinummus) first-rate—but there is much to be said against the exclusion of several others,

[1] See Warr's Teuffel, Vol. I., p. 141.

e.g. Mostellaria and Miles, from the highest rank. The text of all has not reached us quite complete. There are gaps—greater or less—in Amphitruo, Cistellaria, Stichus—the beginning of the Bacchides and the end of the Aulularia are lost: the Casina and the Truculentus have suffered the worst corruptions; others, including the Epidicus, are supposed to shew signs of a double recension. The plays are not merely amusing; though Plautus is no moralist, the moral is combined with the comic element, and the Captivi and Trinummus for example handle fine psychological problems. What then must have been the influence of a great poet, who wrote perhaps 40 plays, and whose writing extended over some 40 years, upon the good humour and good sense of Rome? Great Roman authorities like Varro and Cicero have placed Plautus very high. Horace alone (A. P. 270, Epist. II. I. 170) expresses himself unfavourably about *Plautini numeri* and *sales*, and this unfavourable verdict is to a great extent to be explained by the wide difference between the Prosody and Metre of the two writers.

The originals of Plautus were the Attic writers of the New Comedy. The Trinummus was based upon the Θησαυρός of Philemon, the Mostellaria upon his Φάσμα. From the Ἔμπορος of Philemon came the Mercator, from his Κληρούμενοι the Casina. The Rudens is drawn from a play of Diphilus, the Asinaria from the Ὀναγός of Demophilus. From the great poet of the New Comedy, Menander, come the Bacchides (Δὶς ἐξαπατῶν), Poenulus (Καρχηδόνιος) and Cistellaria. It must not be supposed that in any case Plautus merely translated. The phrase 'Latine vortit Maccius' of the Prologues means 'gave the play its Latin dress'; the version was very free, the poet did not scruple to depart from his original, nor to introduce many allusions to Roman customs, events, laws, places and men, which shew how little he was tied by the fact that he had an original before him. The Greek framework is largely filled with pictures taken from the Roman life around him. The modern parallel would be not the German translations of Shakspere, but the Comedies constantly produced in England 'after the French,' where the difference between French and English taste on

many points necessitates often a very wide departure from and extensive modification of the French playwright's work[1]. The delicate handling of Terence represents much more closely the style of Menander.

4. *Text.* The text of Plautus depends on MSS. of three classes. In the first class stands a single MS. A, the famous Ambrosian Palimpsest—the oldest Latin MS. extant—now in the Ambrosian Library at Milan. It is dated as belonging to the 4th or 5th cent., but the codex was separated and written over by a monkish scribe in the 7th or 8th cent., and now there survives about a third part of the leaves with the original Plautine text under the Vulgate of the monk. Imperfect and difficult to decipher as even this remnant is, it is of supreme importance for the text of Plautus. Nothing is left of the Amphitruo, Asinaria, Aulularia, Curculio, little of the Captivi, Cistellaria, Vidularia; of the other plays altogether about half is extant, but in different proportions, so that of the Pseudolus and Stichus little is wanting; less than half is lost of Casina, Persa, Poenulus; about half of Epidicus and Trinummus; more than half of the Bacchides, Mostellaria, Menaechmi, Mercator, Miles Gloriosus, Rudens, Truculentus. The MS. was discovered by Cardinal Mai 1815—an Apograph has been published by W. Studemund.

In the second class fall four MSS. proceeding from one source: (1) Vetus Codex of Camerarius (Joachim Camerarius 1558) of the 11th cent., formerly in the Palatine Library at Heidelberg, since 1622 in the Vatican Library at Rome. It contains all 20 plays, and is referred to after Ritschl as B.

(2) Codex alter of Camerarius, usually described as Decurtatus and marked C (12th cent.). It contains the 12 last plays, was at Heidelberg and Rome with B, but was taken to Paris 1797, and at the Restoration to Heidelberg.

(3) Ursinianus or Vaticanus—12th cent.—contains like C, which it closely resembles, the last 12 plays with Amphitruo, Asinaria, Aulularia, and half the Captivi. This MS. was brought

[1] See a somewhat different view in Warr's Teuffel, Vol. I., p. 142–4.

from Germany to Rome in the possession of Cardinal Orsini, 1429, and from it first the last 12 plays became known—the first 8 had been known and copied uninterruptedly. It is referred to as D.

(4) Codex J, in the British Museum, assigned by Ritschl to the 11th cent., containing the first eight plays. Its value is disputed. Goetz pronounces it to be important, though very carelessly written.

These four MSS. proceed from one special recension of the text.

MSS. of the third class resemble J in the first eight, D in the last 12 plays. They are late in date—15th cent.—and unimportant for the criticism of the text. F is used to represent Codex Lipsiensis—15th cent.—belonging to the University of Leipzig; Z the editio princeps by G. Merula, Venice 1472.

5. *Prosody.* Our notions on the scansion of Latin are derived from Horace, Vergil and Ovid. But their standard, framed upon Greek models, was impossible for a writer living at the time of Plautus. Plautus followed like all early scenic poets the custom of popular speech in the measuring and reckoning of syllables, and generally in questions of scansion and prosody. The new tendency commences—in Plautus' life-time—with the introduction by Ennius of the Greek Hexameter. Hence there arises for the hexameter a system of rules and a degree of correctness which sharply separated syllables and assigned them their unvarying metrical length and value. But with the Iambic and the Trochee of dramatic poetry the case was different, not only with Plautus, but with Ennius himself, Terence, Accius and Pacuvius. Catullus and Horace first applied to the Iambic the Greek rule strictly observed in the Hexameter.

The Plautine measurement of syllables thus naturally corresponds to the looseness of popular usage. The sharp rules for lengthening by position and fixed length had not yet been introduced. But it is by no means always possible to explain in all cases the popular usage followed. Thus ferĕntarius, sedĕntarius are scanned with the second syllable short. Probably this

is because the n was scarcely sounded, but it may have been that a syllable was slurred.

Cicero, Orat. 161, discusses the weak sound of final s, and quotes instances from Lucilius, &c., to shew how it was neglected. Only *poetae novi* found it a stumbling-block. He himself pronounced maximus maximu' in his youth. Thus in Plautus, even in the 6th foot of the Senarius, which is always a pure iambus, and at the close of an iambic Tetrameter acatalectic (=not a syllable short, i.e. with 8 feet), and trochaic Tetrameter catalectic (=a syllable short, i.e. with 7½ feet), s is not counted. Hence such terminations as salvŏs sis, estĭs nunc, occidistĭs me, &c.

Similarly a mute before a liquid does not affect the length of the syllable, so that agros, libros, duplex, &c. are not spondees but iambi.

We may note the following general principles of Plautine prosody.

A. Shortening of long syllables.

The most noteworthy cases are those in which words which we should naturally scan as iambi (⏑ –) become pyrrhic (⏑ ⏑). When the accent or emphasis of pronunciation falls upon the short first syllable, the second syllable instead of being long is reckoned as short, probably because in popular pronunciation the long unemphasised syllable was found heavy and inconvenient. Thus we get dómĭ, bónĭs, fórĭs,—a number of imperatives ténĕ, ábĭ, vídĕ, &c. Such words Ennius brought back to their iambic scansion, and only left the short scansion in such cases as bene, male; the variable scansion in such as mihi, tibi, sibi, ubi, volo, &c.

Instances of this scansion in the Epidicus are Nóvŏ liberto *v.* 727, Dédĭn tibī *v.* 703. Other representative cases are nóvă pictura (abl.), vírŏs nostros, lévĭ sententia, hérĭ, and pótĕs adferre, though ēs not ĕs (2nd pers. s. of sum) is the regular scansion in Comedy.

The regular rule in later Latin is that two consonants—except a mute before a liquid—render a preceding vowel long by position. Double letters in Plautus do not lengthen a vowel—especially ll. Ille, illic frequently have the first syllable

short. This is specially frequent if a short monosyllable precedes (Müller, Prosod. p. 330, would confine the usage to these cases). But ll is neglected in cavĭllator, simĭllimae, satĕllites, puella, &c. Ll in late Latin, as in modern Romance languages, had an obscure sound. Probably this was so in early Latin and ll was only really sounded in the Augustan age. The *writing* of double consonants was introduced by Ennius.

The same is found with the other liquids, ănnona, ĭnmortales, ĭrridiculo—before ss, dedĭsse, necĕsse, ĕsse.

Position is also neglected before double mutes. Ĕcce is a common case. So words compounded with it, ĕccum, ĕccam. So also ĕcquis, quĭcquid, ăccepisti, ŏccasio, ŏcculto, sagĭtta, ădde, rĕdde, &c.

m at the end of a word was more weakly sounded than at the beginning or in the middle of a word[1]. It did not prevent hiatus or the blending of vowels on either side of it by synaloephe. Final m is frequently omitted in old inscriptions. Even before consonants m does not lengthen its syllable, hence before a word beginning with a consonant, enĭm, quidĕm, parŭm. Similarly in the middle of a word, nĕmpe, ŏmnis.

Final s was in much the same case. It was omitted in verbs before ne interrogative—rogan = rogasne, iuben = iubesne, viden = videsne, &c.

But magis, mage, potis, pote (like amaris, amare in the 2nd sing. pass.) are distinct forms. The longer forms magis and potis are often written when, before another consonant, position is neglected and the last syllable scanned short. So nimĭs, satĭs, minŭs, priŭs, manŭs, erĭs, before consonants. In Epidicus 55 ĭs.

Similarly s with mute consonants does not make position, sp, sc, st, quiĕsce, harŭspex, Diĕspiter—ĕst, adĕst, potĕst, ĕstis—ĭste, ĭstic, ĭstuc, ŏsténdo, venŭstáte—even with an r following, magĭstrátus, minĭstráre (Epid. 418), fénĕstra.

Greek words with ζ were written in the time of Plautus in Latin with s or ss. Hence tarpĕsita (even if we write it with the MSS. tarpezita).

[1] See Pronunciation of Latin in the Augustan Period (Camb. Phil. Soc.), p. 5 note.

x was written for cs but position was neglected, ĕx, ĕxércitus, senĕx, ŭxor.

ps does not necessarily lengthen a preceding vowel, ĭpse, ăbs, ăbscessi (Epid. 237), ăbstulisti, &c.

Like m, n followed by a consonant need not lengthen its syllable, tamĕn, in compounded with verbs, &c., ĭncédere, ĭngénium, ĭndíligenter, ĭnprúdens (Epid. 729). So n is neglected in ităn tandem, vidĕn scelestus, &c.

Nor need a vowel followed by nt be long, whether in 3rd pl. in verbs, décĕnt, stúdĕnt, solĕnt, or elsewhere, ĭntus, ĭnterea, iuvĕntus. So ănte once Capt. 243, ĭnde, ŭnde frequently.

r final does not help to make a vowel long by position—nor always in the middle of a word, ĕrgo, ărgentum, hĕrcle, ŏrnatus.

Hic in all its cases and forms that end in c can be short, at least when a short monosyllable precedes, quĭs haĕc est, sed quid hŭc, quid hŭnc sollicitas (Epid. 680).

d and t are neglected in ĕtsi, tamĕtsi, ut, at, ad, id, apud (Epid. 53), in 3rd sing. of verbs before a consonant. Thus valĕt pugilice, Epid. 20. Hence ătque.

Brix points out that this shortening process only takes place when the accent precedes the shortened syllable. Thus ténĕ, but cóntinē. And if there is a pause after such words, so that the last syllable must be more emphasised than it would otherwise be, the word usually has its proper length; venī, iubē, pavē, &c.

He confines shortening generally to syllables that precede and follow that on which the accent falls, e.g. Epid. 21 volŭptábilis, 418 adminĭstráret, 729 ĭnprúdens, and so in the other instances given above.

In this Brix follows Corssen. Ussing denies that the accent has any such force in Plautus. He considers that a long syllable following a short is shortened by assimilation. Whatever the explanation at least the fact remains (1) that the shortened syllable must stand after a short one and is always next—whether next before or next after—the accent, (2) that the shortening is most frequent in forms properly iambic and in longer words and combinations of words that commence with

an iambus. The combinations of words where this shortening takes place commence with a monosyllable, or a dissyllable with the second vowel elided, followed by a syllable properly long, e.g. quód ĭn manu, ábi ĭn malam rem, égo ŏbsonabo, &c.[1]

This shortening process depends entirely upon popular pronunciation, which it reflects. It is not a poetic licence, not dependent upon the laws of metre.

The shortening of finals properly long must have been helped by the influence of the expiratory accent in Early Latin.

B. Lengthening of short syllables.

Plautus preserves the original length of a number of terminations that became regularly short by the time of the Augustan poets.

Thus es (sum) is regularly long in Comedy.

So often the termination ōr in comparatives, as auctiōr, substantives, amōr, verbs, fateōr, particles, ecastōr.

He keeps long, where it suits him, conjugation-endings in s and t, as erīs, egēt, especially in the subjunctive, sīt, fuāt, velīt, in the perf. vixīt, fuīt, and the exact-future adduxerīt.

Third-declension ablatives are often long when written e, as well as when written i, e.g. retē, carnē, ordinē, militē.

Ego has ō often—mihī, tibī, sibī often, modō sometimes, immō always.

As might be expected there is some licence in dealing with Greek words. Acheruns is scanned with the first syllable long. Therapontigonus, Curc. 430, has the second syllable long. trapezita often has the first syllable long—perhaps we should in such cases with Ritschl write tarpessita.

Greek proper names with ll are sometimes shortened, as Căllicles. Adjectives properly in aeus (=Greek *-αιος* which is sometimes *-αῐος*) can be written eus and scanned ĕus, and schema=*σχῆμα* is in Amph. 117 schĕma.

C. Vowels added and Synizesis.

In the pronunciation of words Plautus and his contemporaries

[1] See also Iwan von Müller, Handbuch, Zweiter Band (2nd edit.), p. 823.

at times (*a*) add a vowel for ease of pronunciation—especially in new formations from the Greek, (*b*) subtract a syllable by synizesis.

a. (1) Thus *u* is added before l and m, *i* before n, when these liquids follow k, p, t, m. In some words this inserted vowel has held its place at later periods of the language, e.g. Aesc*u*lapius (Ἀσκλήπιος), Herc*u*les (Ἡρακλῆς). Others in Plautus are Alc*u*mena, Tec*u*messa, drach*u*ma, Proc*i*na, Cuc*i*nus (κύκνος), tech*i*na (τέχνη), gym*i*nasium (γυμνάσιον), and m*i*na which survived.

In true Latin words, as favitores for fautores, purigare for purgare, iurigare for iurgare, discipulina for disciplina, extempulo for extemplo, the vowels are not 'inserted' but original. See on this I. Müller, Hdb. ii^2. p. 277.

(2) But in neuter nouns, especially in culum (clum), before suffixes beginning with m and n, and adjectives ending in dus, the short (original) form is commoner than the long form in Plautus. Such are vinclum, periclum, saeclum, vehiclum; tegmen, lamna, domnus; caldus, soldus, valde.

Less common instances of the original shorter form are postus (positus), poplus (populus), manuplares (manipulares).

Verbs which shew an omission of the root vowel are surgo, pergo (porgo) and surpio for surripio.

With adjectives ending in -er Plautus more usually writes the longer form—dextera is more usual than dextra. But he often has dextrovorsum, and apparently altra, altrum, for altera, alterum.

The short form is very common in 2nd per. sing. of so-called perf., and in so-called perf. inf., e.g. dixti, duxti, vinxti, pinxti, vexti, misti, scripsti, accepsti, dixe, duxe, vexe, spexe, traxe, intellexe, &c. Dixisti, duxisti, &c. are of later origin.

b. meus, tuos, suos (not tuus, suus), deus are scanned as monosyllables. So quoius, quoi, huius, huic, rei, dies, diu, fui, trium, duas, ais, ain, ait, eo, eam, eas, eat, eant, &c.

The trisyllabic forms of meus, tuos, suos, deus, &c. are dissyllabic. So duorum, duellum, fuisti, fuisse, puella, diebus, &c. Diutius and exeundum are trisyllabic.

A rarer case is quieto dissyllabic Epid. 338, quiesci, quierint.

The vowels are regularly run together in proin, proinde, dein, deinde, dehinc, deerrare, dehortor, deosculari, and deesse.

To the same principle we may assign a number of shortened case-forms, īs for iis, isdĕm for iisdem, and verb-forms exit, redit (perf.), aïbam, aïbas, and so on.

6. *Hiatus*. The general attitude of Latin to *hiatus* is given by Cicero Orat. 150, 'Quod quidem Latina lingua sic observat, nemo ut tam rusticus sit, qui vocales nolit coniungere.' Greek allowed hiatus, but 'nobis, ne si cupiamus quidem, distrahere[1] voces conceditur.' Then, after quoting examples of hiatus from Naevius and Ennius, he concludes 'hoc idem nostri saepius non tulissent.' Quintilian also (IX. 4. 33) disapproves 'vocalium concursum, quod cum accidit, hiat et intersistit[2] et quasi laborat oratio.'

In Plautus hiatus occurs between two words closely connected —a preposition and its noun, a pair of nouns, a noun and its verb, an adjective and its noun, &c., de ea, octo hominum, gratiam habeo, tuam amicam, eri imperia.

But hiatus is practically confined to cases when there is a pause in metre or in sense which at least tones down the harshness. Thus there may be hiatus at the caesura. Most frequently where hiatus occurs there is a pause in both sense and metre, and, even where these double pauses coincide, in an overwhelming number of cases there is no hiatus, e.g. when one speaker leaves a line unfinished and another takes it up hiatus is rare.

Hiatus most frequently accompanies breaks in sense when they are considerable, especially if there is a change of speakers.

Most frequently hiatus is met with in the case of monosyllables with a long vowel (pro, de, &c.) or a short vowel if the word ends with m (nam, cum) in cases like quae ego, qui in, nam ego, ne ego, qui homo, di ament, cum Alcumena, quam ob rem, qui obviam.

Cases of hiatus are pretty frequent before homo, in nom.

[1] distrahere = to leave an hiatus)(contrahere.

[2] intersistit = comes to a standstill.

gen. dat. acc., flagitium hominis, quoi homini, esse hominem. Bergk and Corssen in these cases would write homōnis, homōni, homōnem.

There is a similar hiatus before *habeo*, gratiam habeo; *hic*, tu hunc, tu hoc, quoi haec, qua huc, and other words beginning with h.

As might be expected hiatus is allowed in interjections, especially after the monosyllables o, au, ah, eu, heu, em—and with vocatives.

Generally it may be laid down that hiatus is permitted (1) after monosyllables, (2) after dissyllables which scan as pyrrhics whether the last syllable is naturally short or shortened, (3) after words of more than two syllables 'perrarum esse hiatum nec sine excusatione ferendum' (Ussing, p. 224 q.v.).

It will be understood that the lines are quite distinct one from another, and that a vowel at the end of one verse followed by another at the beginning of the next does not make an hiatus.

7. *Metre.* For an account of the Plautine Metres see Ussing, pp. 174—192; with Christ, Metrik der Griechen und Römer; Klotz, Grundzüge altrömischer Metrik; Müller, Plautinische Prosodie; Spengel, Reformvorschläge, and other standard works.

Short notes on the chief metres only are here given.

The *Iambic Senarius* is the regular metre of dialogue, where there is no excitement, but calm straightforward narrative. Greek Iambics have accustomed us to the idea that the 2nd, 4th and 6th feet, which mark the metre, must be pure [⏑ –]. But the Latin poets admitted spondees [– –], and even anapaests [⏑ ⏑ –], not only in the 1st, 3rd and 5th, but also in the 2nd and 4th feet. The 6th foot only must necessarily be a pure iambus. The verse seldom ends with two iambi. Diomedes asserts that tragic poets always wrote a spondee in the 5th foot.

There is no objection to dactyls [– ⏑ ⏑] provided there are not too many, and a dactyl is seldom followed by an anapaest [⏑ ⏑ –].

Most licence is allowed in the first foot, where a proceleusmatic [⏑ ⏑ ⏑ ⏑], a bacchic [– – ⏑], or a cretic [– ⏑ –] is sometimes found.

Penthemimeral is more common than hephthemimeral caesura. Hiatus is most common at the caesura.

The *Trochaic Septenarius* (tetrameter trochaicus catalecticus) was employed when the speech was important or excited, and is used by Plautus with great effect. There is a diaeresis after the 4th foot which should coincide with the end of a word. This is occasionally neglected. A tribrach [⏑⏑⏑] can be substituted for a trochee [–⏑], except in the 7th foot where it is rare—a spondee can be used not only in 2nd, 4th and 6th (as in Greek), but in 1st, 3rd and 5th.

The Latin admitted a dactyl instead of a spondee, save in the 4th foot, where it is rare. A dactyl is most common in the first foot.

The *Iambic Septenarius* (tetrameter iambicus catalecticus) is a favourite comic metre. The treatment is the same as that of the Senarius, except that, as there is a diaeresis after the 4th foot, that foot and the 7th ought to be pure. But tribrachs, spondees and dactyls are found in the 7th foot.

Octonarii, iambic and trochaic (i.e. tetrametri acatalectici), are used by Latin Comedians in highly excited scenes where great bustle and haste are intended to be expressed. This is an innovation, for Greek writers do not use these metres. The diaeresis after the 4th foot is more often neglected in octonarii than in septenarii. Trisyllabic feet are found in the 4th place, the 8th foot is pure.

When the excitement has passed the octonarii usually pass into another and quieter metre, generally trochaic septenarii.

A system of octonarii is terminated by a clausula (short verse) of kindred metre, i.e. an iambic system will finish with iambi, a trochaic with trochees.

Similar short lines are sometimes prefixed to systems.

Trochaic octonarii are seldom long-continued.

Anapaests (generally acatalectic) are used by Plautus with considerable licence. Thus a dactyl is followed by an anapaest, and a proceleusmatic substituted for an anapaest. The anapaestic metre was difficult to observe accurately in Latin.

Other metres are *Cretic* [–⏑–], *Paeonic* [–⏑⏑⏑ or ⏑⏑⏑–]

(a cretic is often substituted for a paeonic—a choriambus [–⏑⏑–] is admitted), *Bacchiac*, tetrameter and trimeter, and mixed metres in Cantica, for which see the authorities given above.

Terence may have a more artistic mastery than Plautus of the ordinary metre of the dialogue. He cannot approach him in facility of adapting and varying his metres, 'his *numeri innumeri*, to the animated moods and lively fancies of his characters' (Sellar).

8. *The Parts of a Roman Comedy*, &c. (*a*) The separate parts of a Roman comedy are Prologus, Diverbium, and Canticum. The Prologue is defined by Aristotle (Poet. 12) to be all that precedes the entrance of the Chorus. In Roman Comedy a Prologue, where there was one, served two purposes: (1) it placed the audience in possession of the plot so far as was necessary, told them the provenance of the play and so forth, (2) it took the place to some extent of the παράβασις in the Old Greek Comedy, and gave the poet an opportunity of expressing his views to the audience and asking their favour. The Epidicus has no Prologue, and the Prologues now prefixed to Plautine plays (e.g. Amphitruo, Casina, Menaechmi, Pseudolus) are post-Plautine. In any case the Prologue is no part of the play proper. It merely does what the modern programme or play-bill now serves to do. It was not spoken by one of the characters, but by an actor dressed for the purpose (ornatu prologi).

The constituent parts proper, then, of the play are the dialogue (diverbium, or deverbium as some write it) and the cantica. A canticum proper was a lyrical monologue (μονῳδία) accompanied by the flute, and delivered with appropriate gesture. A change of metre represented a change of feeling. Hence the metres are very varied and the rhythms very lively. In a wider sense under the *cantica* are included the scenes written in trochaic Septenarii declaimed with musical accompaniment—what we should call *recitative*. All iambic scenes are included as diverbia. They had no musical accompaniment, and include all the quiet parts of the play, the ordinary narrative

and dialogue, as distinguished from the excited and high-wrought scenes.

The Tibicen served two purposes: (1) he filled up the short intervals during which the stage was vacant, (2) he furnished an accompaniment to all cantica, including both the cantica proper and the trochaic scenes.

This distinction is sometimes marked in MSS. by the letters C and DV, which indicate the musical and non-musical portions, as Canticum and Diverbium.

(*b*) The Greek rule which required—with some exceptions—that there should not be more than three actors on the stage at once, or employed in a play, was not observed in Roman Comedy. Often five actors are necessary. In only two of the extant plays of Plautus, Cistellaria and Stichus, both of which are incomplete, would three actors be sufficient. The Epidicus—as also Captivi, Mercator, Pseudolus—requires at least four; ten of the plays demand at least five performers, the Poenulus and Rudens need six. Ritschl conjectures seven in the Trinummus. Nor did the Roman comedians guard against scenes in which more than three characters spoke. On this see F. Schmidt (Zahl der Schauspieler bei Plautus und Terentius).

(*c*) The division of the play into Acts has been retained for convenience, not because it was the original arrangement. The law which prescribes that all plays should contain five Acts and no more was unknown to the Greeks. Aristotle (Poet. 12) gives as the constituent parts of a tragedy *πρόλογος, ἐπεισόδιον, ἔξοδος, χορικόν*. The number of *ἐπεισόδια* depends upon the number of *στάσιμα* by which they are divided, and differs in different plays. Thus, if we reckon *πρόλογος* and *ἔξοδος* as Acts, there will be five Acts in the Prometheus Vinctus, Septem c. Thebas, Agamemnon, Choephori, Eumenides; but four in Euripides' Supplices, Heracleidae, Iphigeneia in Tauris, Rhesus; six in Sophocles' Ajax and Oedipus Tyrannus; seven in Sophocles' Antigone, and in Euripides' Medea and Hercules Furens.

The law is Alexandrine and is undoubtedly observed in post-Alexandrine writers. But the Roman comedians knew nothing of the division into Acts, nor of any fixed number of Acts,

nor do their MSS. shew any trace of such a division. Horace (A.P. 189) first speaks directly of the regular five Acts, and critics, e.g. Donatus, frequently complain of the difficulty of dividing the existing plays into Acts. If we follow the breaks in the Epidicus we find six divisions made by the intervals at 165, 319, 381, 606, 665.

On the other hand the division into scenes is regularly found in the MSS. of Plautus and Terence, and the names of the characters speaking in each are given as headings.

The intervals between the scenes were filled up by the orchestra, especially by a favourite tibicen, or by the choragus. There is no change of scenery in the Plautine plays, and save for these short pauses filled up by simple music the play goes right on from the lowering of the curtain at the commencement to the raising at the close.

9. *Some Points of Contrast between Greek and Roman Comedy.* The Old Attic Comedy was a passing phase and could never have been a permanent type. It was personal and political. Its end was political satire. Such comedy could exist only under democracy. It rose with the democracy and it fell with the democracy. Even while it flourished Crates wrote plays more analogous to the original (Sicilian) type. But the decay of the Old Comedy was no sudden thing. We may trace the process of disintegration in the later plays of Aristophanes himself. Thus in the Plutus, which, as it stands, is a play of the Middle Comedy, there is no Parabasis, and the Chorus is magni nominis umbra. When we hear further that it became very difficult to get people to undertake the large expenses the Chorus entailed, it is evident that its complete disappearance was only a question of time.

Hence in the New Comedy we expect to find neither (1) political satire, nor (2) a Chorus. The New Comedy is almost wholly social—it is the comedy of life and manners, in the sense in which we now understand the word. And these are the topics upon which Roman Comedy was based.

The Romans took over the Greek Theatre as a whole. But their stage, a mere temporary platform (pulpitum), was more

limited in its resources. The scenery represented a fixed exterior—a street with houses at the back and a narrow lane (angiportus) between them. The frontage of the stage was great—some authorities say 180 feet. Hence the scenes (e.g. the opening of the Epidicus) where slaves hurry across the stage, for owing to its length the audience could keep them in sight for some time. The doors of the buildings at the back opened outwards on to the stage. A character coming out often talks with others inside. And, as the stage represents an exterior, no interior is shewn. All meetings and conversations must take place in the street. The Greek Orchestra has disappeared and the space thus made vacant is filled with the best seats.

The Chorus of the Old Greek Comedy has also disappeared, and thus the lyric element proper was lost. The Chorus was the bond of union in the ancient drama, the basis of its structure as an alternation of odes and episodes. But New Comedy and Roman Comedy consisted of a series of scenes, which rapidly succeeded one another. Any interval was filled up with simple music.

Yet the lyric element has not disappeared. For (*a*) The moral reflections concentrated in the Greek Choral Odes are now scattered throughout the play, or assigned to some characters of a moralising turn of mind. And these reflections are expressed in lyric metres. (*b*) Again the soliloquy assumes a prominent place. And to these two partial methods of replacing the Chorus we may add a third. (*c*) Its general function has been to some extent undertaken by the Prologue and the Epilogue.

There is another duty of the Greek Chorus which is performed by the Prologue, viz., that by which in the Parabasis the Chorus addressed the audience in the poet's name, e.g. the Prologue of the Captivi asserts the high moral tone of the play, much as does the Parabasis of the Clouds.

But, to go back to the lyric element, the Greek Chorus has left a permanent mark on Comedy in the variety of the metres employed. The metres of Plautus are not less numerous than

those of Aristophanes. And they give variety, emphasis and clearness to the whole play. A change of feeling is accompanied by a change of metre. Lyrics in Roman Comedy are 'the medium for the exceptional': accelerated rhythm is used for any scene of emotion or excitement: the ordinary blank verse (iambi) for quiet scenes where the action is in a state of rest.

The Greek Comedy allowed incidental effects. Such are the scenes in the Birds and the Clouds, where a number of persons are brought in for a moment simply for the moment's laugh. The Frogs may be said to have an under-plot. At first we are interested mainly in Xanthias, but when the plot proper begins we hear no more of him. The Roman authors went further than this. They worked two plots together. And sometimes to get two plots they combined two Greek plays (contaminatio). The favourite characters to create this double interest are the parasite and the cunning slave. Indeed very few Roman comedies are content with a single plot. And the interest is heightened in various ways, by doubling the characters and contrasting them, by elevating subordinate into independent characters, by pourtraying the fortunes of the servants no less than those of their masters, and so forth. Thus we are coming to the Shaksperian conception of plot—'the weaving of distinct stories into one common dramatic pattern.' See on this Mr R. G. Moulton's Ancient Classical Drama, on which the above notes are mainly based.

10. *The Asinaria.* The *Asinaria* is taken from a Greek play by Demophilus. The Greek name of the play was Ὀναγός (Ὀνηγός), Ass-driver, Plautus calls it *Asinaria* (sc. *fabula*), that is, literally, 'the Ass-play.'

Asinaria is a fem. adj., with *fabula* understood, such as is frequently used in the titles of Latin comedies. Similar instances are *Aulularia* formed from the diminutive of *aula*, i.e. *olla*, 'a pot,' *Cistellaria* from *cistella* the diminutive of *cista*, 'a box,' and *Mostellaria* from *mostellum* the diminutive of *monstrum*, 'a ghost.'

The name is taken from the asses, or rather the money got by the sale of the asses which the two crafty slaves Libanus

and Leonidas fraudulently procure for their young master Argyrippus.

The plot is of the common type. A young man, Argyrippus, is in love. The object of his affection, Philaenium, is in danger of being taken from him by the greed of those who have control of her, in this case her own mother, Cleareta. But the knavery of the slaves triumphs over all obstacles, and the money required to unite the lover with his mistress is procured. Yet there is a point in which the play presents a contrast to most others of the same type. The object is not here to cheat a close-fisted father. The father, Demaenetus, is all too complacent. He shares and outdoes the vices of his son. The difficulty lies in the fact that his wife, the lover's mother, Artemona, has the purse-strings and holds the reins of authority. Her husband lives in fear of her, but is only too willing to abet his son and empower his slaves to circumvent her, if it can be done.

The story is briefly this. Argyrippus, son of Demaenetus and Artemona, is in love with Philaenium, daughter of the procuress Cleareta. While his money lasts he has been welcomed and made much of, but now that his money is gone he is forbidden the house, unless he can forestall his rival, Diabolus, in paying over 20 minae.

How can this money be obtained? Demaenetus is most willing to help, hoping that he may have a share in the girl's favours if the plot succeeds. Accordingly at the opening of the play he exhorts the slave Libanus to procure the money somehow, promising his own connivance (16—126). The next scenes depict the despair of the lover and the greed of the procuress in the liveliest colours (127—248). Then Libanus, who has hit upon no plan, meets Leonidas, who has been more successful, and they lay their heads together (249—380). Saurea, the 'atriensis' of Artemona, who manages her money for her, has sold asses to a merchant of Pella for 20 minae. The youth who has been sent to pay this sum is a stranger and falling in with Leonidas reveals his errand and his ignorance. Leonidas declares that he is Saurea and demands the money. But neither the haughty airs assumed by Leonidas nor all the help given

him by Libanus avail to extract the money from the messenger, until Demaenetus himself declares that Leonidas is Saurea (381—503).

The play now turns to the fortunes of the girl. Her mother upbraids her for her partiality to Argyrippus and forbids further communication with him unless he comes money in hand (504—544). Returning to the slaves we see them triumphant at their success. Then meeting the lovers they tell Argyrippus they have the money for him, but will not hand it over until they have befooled both lovers in the wildest style. Finally Argyrippus has to submit to carry the slave on his back, when satisfied with their sport the slaves give him the purse and explain how the scheme has been carried through (545—745). Meanwhile the rival, Diabolus, with the aid of his Parasite, has drawn up a bond regulating Philaenium's behaviour, when she shall have become his on payment of the 20 minae. This absurd document he reads for the amusement of the audience (746—809). But learning that he has been anticipated by Argyrippus, Diabolus denounces the whole plot to Artemona through the Parasite, who leads her to the banquet where father and son are celebrating their success with Philaenium. Demaenetus is ignominiously carried off by his wife, and Argyrippus left in possession (810—end).

The scene is laid at Athens, and the play like all the Plautine comedies is *palliata*. It is justly characterised by Teuffel (Warr's edition, 1891, I. p. 135) as having 'a farcical plot, but varied and lively characters and scenes of great comic power.' The date is 194 B.C., so that the play belongs to the period of Plautus' greatest activity, from which date the bulk of the plays that have come down to us. The year is notable as the date at which regular dramatic performances at the *Megalensia* commenced.

The play has reached us without mutilation. Ussing's remark is just 'nisi quod turpitudo argumenti offendit, merito laudatur; nam et optime morata est et imprimis ridicula.' The last scene which shews father and son practically vying with one another for Philaenium's attentions is gross in its

morality, and, to our notions, flagrant in its bad taste. It would be happily impossible to put such a scene upon a modern stage, although the want of reticence, which seems to mark the time, has led to the stage-treatment of some sufficiently startling themes. The morality is gross and the taste is bad, and the moral expressed by the Caterva at the close 'implies less sympathy with outraged virtue than with the disappointed delinquent.'—

Hic senex siquid clam uxorem suo animo fecit uolup,
Neque nouom neque mirum fecit nec secus quam alii solent.

Yet after all we need not take it too seriously. Plautus was not a moralist. His main object was to amuse. In this he has succeeded admirably, but has chosen for comic treatment at the close of the play a subject too serious and too offensive, judged by our standards, for such light handling. Yet at least he has not glorified vice, he has only laughed at it. As Prof. Sellar puts it (Roman Poets of the Republic, p. 162) 'Plautus writes in the spirit of an *ingenuus* in good-humoured sympathy with the mass of the citizens, and with no feeling of bitterness towards the aristocracy, or indeed to any human being whatsoever. He is at home with all kinds of men, except the highest in rank. He takes a good-natured ironical delight in his slaves, courtesans, parasites, and sycophants. He is not shocked by anything they can do or say. He feels the enjoyment of a man of strong animal spirits in laughing at and with them. Even the *leno*, the least estimable character in the repertory of ancient comedy, he treats rather as a butt than as an object of detestation.'

From the Prologues to Terence (e.g. Haut. 36) we learn that a play was either *stataria* 'quiet,' or *motoria* 'lively and bustling.' Thus the Hauton Timorumenos is *stataria*, the Eunuchus *motoria*. The Asinaria in the same way would be *motoria*, the Captivi *stataria*.

11. *Dramatis Personae.* Like nearly all the plays of Plautus, but unlike those of Terence and most of those of Caecilius, the Asinaria has a Latin title, while the names of the characters are Greek. As is so often the case the names

are intended to give a clue to their dispositions; frequently by way of ironical contrast high-sounding heroic names are attached to low mean persons. Thus here the complacent father is *Demaenetus* (Δημαίνετος) 'praised by the people' because of his professed devotion to the public service (vid. 870 *ego censeo eum etiam hominem in senatu dare operam aut cluentibus*), a profession with which the reality as revealed in the play stands in glaring contrast. The name of the procuress is written at the head of Scene 3 (*v.* 153) as *Clereta*, it is given in cod. B, *v.* 751, as *Claeareta.* Most editors spell *Cleaereta* (Κλεαιρέτη) but it should rather be *Cleareta* (Κλεαρέτη) '*nam* Κλεάρετος *et* Τιμαρέτη *nota nomina sunt; quasi quae laudem acquirat*' (Ussing, I. 349). *Argyrippus* at first sight appears to be one of those grand names formed from ἵππος, so suitable for a young 'blood,' with which the aristocratic wife of Strepsiades has made us familiar in the Nubes (*vv.* 63—4)

ἡ μὲν γὰρ ἵππον προσετίθει πρὸς τοὔνομα,
Ξάνθιππον ἢ Χαίριππον ἢ Καλλιππίδην.

Cf. *Stratippocles* in the Epidicus. But there is a deeper meaning in the name. *Argyrippus* to get the money is obliged to act as a horse and carry his slave on his back *v.* 699 ff., hence he is ὁ τοῦ ἀργυρίου ἕνεκα ἵππος. The girl's name, *Philenium* in the MSS., should be *Philaenium* (Φιλαινίον), a well-known name, one of the diminutives so often applied to slaves of both sexes, cf. Erotium and Glycerium. The rival lover is *Diabolus*, the slanderous informer (ὁ διαβάλλων), who tells the shameful story to the wife (*v.* 811). *Diabulus*, as if from Διάβουλος, is metrically impossible, as the penultimate is short, *v.* 634. *Artemona*='Αρτεμώ. Ussing derives it from ἀρτέμων, 'a foresail,' rather than the Epic adj. ἀρτεμής, 'safe and sound.' Of the slaves, one who personates the overbearing Saurea, *truculentis oculis* (*v.* 401), has the heroic name *Leonidas*, the other by ironical contrast as a mild-mannered man, '*quasi mollis et elegans a thure, dicitur Libanus.*'

It is not often that we know the names of both the poet and the play upon which a Plautine comedy is based. The main

exceptions are the *Trinummus* from Philemon's Θησαυρός, the Mostellaria from his Φάσμα, the Mercator from his Ἔμπορος, the Casina from his Κληρούμενοι, the Bacchides from the Δὶς ἐξαπατῶν, and the Poenulus from the Καρχηδόνιος of Menander. This makes it the more provoking that when we are told the Asinaria is drawn from the Ὀναγὸς of Demophilus we know nothing of Demophilus himself. The play leaves no doubt that he was a poet of the New Comedy. Fleckeisen (Annal. phil. XCVII. p. 213) finds traces of his name in a list of New Comedy writers found at the Piraeus. Of the first name on the list there remain the letters ΔΗ....ΙΟΣ, i.e. Δημόφιλος. See Ussing, I. 352. But this is not generally accepted.

12. *The Text of the Asinaria.* The great Plautine codex at Milan, the famous Ambrosian Palimpsest, A, does not in its present condition contain the Asinaria, or the other plays (Amphitruo and Aulularia) that stood first. So we have not its help in the text of the play.

B, the 'codex vetus' (formerly in the Palatine Library at Heidelberg, now in the Vatican) of the 11th cent. contains all 20 plays.

C, the 'codex decurtatus' (Heidelberg, 12th cent.) contains the last 12 plays only.

D, codex Ursinianus or Vaticanus, 12th cent., contains like C which it closely resembles the last 12 plays with the addition of the Amphitruo, Asinaria, Aulularia, and half the Captivi.

E, codex Ambrosianus of the 13th cent. has the first eight plays including the Asinaria, as has J, the British Museum MS. assigned by Ritschl to the 11th cent., by Goetz and Loewe to the 12th.

The MSS. then in which the Asinaria stands are B, D, E, J, and F[1]. The extant MSS. present two different recensions of the text. A is the representative of one: BC the best exponents of the other. The 'Palatine' text (BC) often varies greatly from the 'Ambrosian' and possesses a high independent value. See Baier De Pl. Fab. Recensionibus 1884 and Leidolph.

13. *The Prologue.* As the Asinaria commences with a

[1] i.e. codex Lipsiensis, p. xvi.

short Prologus it may be convenient to say something, beyond what has been said p. xxv, about the Plautine Prologues here. The Prologue is defined by Aristotle (Poet. 12) as all that precedes the first Choral Ode. In the Old Comedy anything the author wished to say directly to the audience was said not at the beginning but in the middle of the play by the *παράβασις*. In Tragedy, Euripides is the great employer of the Prologue. His habit is severely criticised by Aristophanes in the Ranae *v.* 1200 ff. To Comedy the Prologue was more appropriate, and was common in the plays of the Middle and New Comedy. Following the practice of Menander and his contemporaries, Plautus when he wrote a Prologue usually assigned it to some one outside the regular dramatis personae. Thus in the Aulularia the verses are delivered by Lar Familiaris, in the Rudens by Arcturus, in the Trinummus by Luxuria. Terence used his Prologues for a polemical purpose, to gain the favour of the audience and defend himself from the attacks of a rival poet.

It is assumed that Prologues were at one time prefixed to all the Plautine plays. The Bacchides, Epidicus, Mostellaria, Persa, Stichus have none now. The Curculio has none but has a sort of *παράβασις* in the Third Act. Only two lines survive of the Prologue to the Pseudolus. In the Miles and Cistellaria the plot is explained in a scene of the First Act. But in the Amphitruo and Mercator the Prologue is delivered by one of the persons of the play. Yet the Prologues to the Amphitruo, Captivi and Poenulus contain references to improvements in the Theatre—seats &c.—which were not introduced until after the death of Plautus: that to the Casina declares itself post-Plautine. The Prologues to seven plays speak not of 'poeta' but Plautus or Maccius, and belong to the revival of Plautine study 'in the first half of the 7th cent. A.U.C.' Setting on one side the Prologues to the Aulularia, Rudens and Trinummus[1] we may lay it down that the extant Prologues are all post-Plautine.

In any case the Prologue is no part of the play proper. It is

[1] Trautwein adds Cistellaria, Miles, Mercator.

not spoken by one of the characters but by an actor dressed for the purpose—*ornatu prologi*. Compare with the Prologue to the Asinaria those now prefixed to the Captivi, Menaechmi, Casina, Poenulus, Pseudolus (fragment) and Truculentus.

These Prologues merely do what the modern programme or play-bill serves to do. The constituent parts of the play proper are *diverbium* and *cantica*, see p. xxv. All iambic-scenes are included as *diverbium* 'dialogue.' They had no musical accompaniment. As *cantica* are included both lyrics proper and scenes declaimed with musical accompaniment.

On the question of the Prologues generally see Ritschl Parerga I. 180—238, Liebig de prol. Ter. et Plaut. 1859, Dziatzko de prol. Plaut. et Ter. 1864, Trautwein de prol. Plaut. indole atque natura 1890.

14. *Metres.* The metres used in the play are as follows:—

1—126 iambici senarii.
127—137 cretici tetrametri acatalecti.
(133 bacchiacus tetrameter acatalectus.)
138—380 trochaici septenarii.
381—503 iambici septenarii.
504—544 trochaici septenarii.
545—745 iambici septenarii.
746—829 iambici senarii.
830—850 iambici octonarii.
851—947 trochaici septenarii.

This will give us out of 947 lines 555 iambic, and 392 trochaic and cretic lines; i.e. 555 lines of *diverbium*, 392 lines of *cantica*.

15. *The life depicted in the Play.* The social conditions implied by the piece, particularly so far as the slaves are concerned, contrast so strongly with what we know of the *gravitas* of Roman family life that some explanation is necessary. Cato the Elder best typifies the mode in which the private life of a respectable Roman citizen should be spent. 'His domestic discipline was strict. The servants were not allowed to leave the house without orders, nor to talk of what occurred in the household to strangers. The more severe punishments were not

inflicted capriciously, but sentence was pronounced and executed after a quasi-judicial procedure : the strictness with which offences were punished may be inferred from the fact, that one of his slaves who had concluded a purchase without orders from his master hanged himself on the matter coming to Cato's ears. For slight offences, such as mistakes committed in waiting at table, the consular was wont after dinner to administer to the culprit the proper number of lashes with a thong wielded by his own hand' (Mommsen, ii. 405). Nothing could be more different from this strict régime than the conduct of the slaves in the Asinaria, familiar and on an easy footing of intimacy with their old master, and presuming to take the greatest liberties with his son.

We cannot too carefully bear in mind that the plays put upon the Roman comic stage were Greek in everything but their language. No doubt they are full of Roman touches. The tresviri and the aediles are grotesquely mixed with agoranomi and demarchi. The Athenian scenery does not prevent a sudden transportation for a few lines to the Capitol or the streets of Rome. But in all essentials the plays are Greek. It was inevitable that they should be so. In everything except politics Greek influence was felt. The very work of education at Rome was chiefly in the hands of slaves, freedmen, or foreigners, in other words chiefly in the hands of Greeks or half-Greeks. 'The Romans could no doubt learn to read and write Latin by means of the Twelve Tables ; but Latin culture presupposed a literature, and no such literature existed at Rome.' Besides this the Roman popular festivals were throughout under the influence of Greeks. There arose a demand for plays. The impatience of the people would not give the native Italian dramatic elements time for development. 'The Romans desired a theatre but the pieces were wanting.' Literature came to Rome along with the sovereignty of the world.

Poenico bello secundo Musa pennato gradu
Intulit se bellicosam Romuli in gentem feram.

Hence it came to pass that both education and literature

took stand on Greek ground. The school and the stage were thoroughly anti-Roman. They were two of the strongest influences at work throughout the whole period in sapping Roman conservatism at the most brilliant era it ever had.

The Roman police-regulations undesignedly fostered this Hellenism. The Roman police allowed no politics on the stage. Comedy was allowed to bring forward no Roman on the *pulpitum.* Even when it was admitted as a national amusement it 'remained as it were relegated to foreign lands.'

This will explain why the plays of Plautus and his fellows are all *palliatae.* It is a remarkable illustration of this effect of police-regulations at Rome that almost contemporaneously a national comedy was introduced in the provincial towns. The earliest composer of *togatae* known to us is Titinius. His pieces also were based upon the New Attic Comedy: but with him it was imitation, not translation. The scene was laid in Italy: the actors appeared in the Italian dress (*toga*). The pieces really dealt with Italian life and habits. The life represented was usually that of southern Latian towns, Setia, Velitrae, Ferentinum, and the delineations were fresh and lively. The very titles of Titinius' plays illustrate the life of which he treated.

But at Rome the general Hellenic influence, the absence of a Latin literature, the demand for theatrical entertainment, and the stringency of the police restrictions prevented the production of anything except *palliatae*, in which, as has been said, there was nothing really Latin save the language in which the play was dressed.

And so the conditions of life depicted were Hellenic, cosmopolitan, certainly not Roman. Before the time of the New Comedy Greek ideas about slavery had changed. Euripides may be taken as the mouthpiece of liberal Athens on the subject (see Ion 854, Hel. 728). 'The slave-world was utterly different; the Roman slave was a piece of household-furniture, the Attic slave was a servant. Where marriages of slaves occur or a master carries on a kindly conversation with his slave, the Roman translators ask their audience not to take offence at such things which are usual in Athens; and when at a later

period comedies began to be written in Roman costume, the part of the crafty servant had to be rejected, because the Roman public did not tolerate slaves of this sort overlooking and controlling their masters' (Mommsen, ii. 432).

There is no more striking proof that a foreign life is being presented in Roman Comedy than the fact that whenever it is necessary to refer to a Roman law, a Roman custom, a Roman poet, the Roman language, the thing is described in true Greek style as 'barbarian.' See Asin. Prol. 11.

This very representation of a life foreign to the audience imposed many restrictions on the adapter. He must perforce cut out all characters that would be incomprehensible to an ordinary Roman. He must trim the conversation, the dishes, the jokes down to the level of his hearers. These remarks may serve to explain at once why the treatment of the originals is so free and why the life described is so essentially un-Roman.

In one point of the treatment of slaves on the stage Mommsen sees the hand of the adapter who is adding something outside his original. 'In the endless abundance of cudgelling and in the lash ever suspended over the back of the slaves we recognise very clearly the household government inculcated by Cato, just as we recognise the Catonian opposition to women in the never-ending abuse of wives' (ii. 435). The criticism is true if understood of the extent to which these things are dwelt on—not of their presence in the plays altogether.

The whole of Mommsen's two chapters on 'Faith and Manners' and 'Literature and Art' (ii. 394—479) deserve close attention from the student of Roman Comedy.

Ribbeck, Rhein. Mus. 37, Spengel, die Akteinteilung der Komödien des Plautus, Geppert and Langen, Plautinische Studien, have pointed out inconsistencies in the development of the plot. Some of these are real, but we must not expect from Plautus the logical development of a play of Sophocles.

T · MACCI · PLAVTI

A S I N A R I A

GRAECA ONAGVS DEMOPHILV

PERSONAE

LIBANVS SERVOS
DEMAENETVS SENEX
ARGYRIPPVS ADVLESCENS
CLEARETA LENA
LEONIDA SERVOS
MERCATOR (CHLAMYDATVS)
PHILAENIVM MERETRIX
DIABOLVS ADVLESCENS
PARASITVS
ARTEMONA VXOR
GREX

ARGVMENTVM

Amánti argento fílio auxiliárier
Sub império uiuens uólt senex uxório:
Itaque ób asinos relátum pretium Saúreae
Numerári iussit séruo<lo> Leónidae.
Ad amícam id fertur: cédit noctem fílius.

Argumentum. The metrical summaries of the contents of the Plautine plays are of two sorts, acrostich and non-acrostich. We have the acrostich arguments of all the plays except the Bacchides. The non-acrostich arguments survive to five plays only (Amph. Aul. Mil. Merc. Pseud.). They are of 15 lines each except that to the Amphitruo, which is of 10.

The acrostichs are the earlier and the better in knowledge of Plautine usage and versification. They are considered to belong to the best period of Plautine studies in the 7th cent. A.U.C., the date to which the Prologues belong, and may on the suggestion of F. Osann be ascribed to Aurelius Opilius (84 B.C.) who is mentioned by Gellius III. 3. 1 as the author of 'indices' on Plautus.

The non-acrostichs are later and rougher. They may be ascribed to the grammarian G. Sulpicius Apollinaris of Carthage (150 A.D.) who wrote the arguments to the books of the Aeneid and to Terence.

As 'Asinaria' is a word of some length the acrostich gives a reasonable notion of the contents of the play. If the name of the play is a very short word not much can be expected from the acrostich.

1. **amanti filio**, dat. after *auxiliarier*: **argento**, abl. instrum. 'with a sum of money.' The form **auxiliarier** has never been satisfactorily explained. The ordinary infin. pass. and depon. in *i* is originally dat. (=indogerm. *ai̯) e.g. *agi*, *dici*, *sequi* &c. The longer form *agi-er*, *dici-er*, *laudari-er*, is found contemporaneously, but not earlier. Stolz (Müller Hdb. II.^{2} 380) would explain these as formed from the usual infinitive in *i* with the infinitive-suffix *-ere* borrowed from the thematic verb. The shortening *-er* from *-ere* he illustrates by *biber* (Titinius) and *haber* (Corp. Inscr. Lat. 8. 8369).

4. **numerari**, 'to be counted,' often of a cash-payment. See note on Epid. 305 and v. 501 infr. The order of the words is *iussit pretium relatum Saureae ob asinos numerari seruolo Leonidae*.

seruolo, *seruo* codd., corr. Aldina.

Riuális amens ób <p>raereptam múlierem
Is rem ómnem uxori pér parasitum núntiat.
Accúrrit uxor ác uirum e lustrís rapit.

6. riualis. BDE give *riumus*, J *riuinus*, whence the grammarians' 'riuinus ἀντίζηλος.' But there is no authority for the word, and **riualis** is the obvious correction of the 'Itali.' *Riuales* are properly people who use the same watercourse, neighbours, and hence rivals. Recent editors acquiesce in *riualis* except Ussing, who reads *ruit alius*.

8. e lustris rapit, 'drags out of the brothel,' is the correction of Camerarius based on v. 934. BD give *eius trisrae*, E *eius tris re*, J *eius triste agit*.

PROLOGVS

Hoc ágite sultis, spéctatores, núnciam:
Quaequidém mihi atque uóbis res uórtat bene

Prologus. This Prologue, like all the extant Prologues except those to the Aulularia, Rudens and Trinummus, is post-Plautine and belongs to the 7th cent. A.U.C. On this and the Prologues generally see Introduction, p. xxxiv.

The Prologue was not delivered by one of the characters of the play, but by an actor in the special dress appropriate—*ornatu prologi*. The lines merely inform the audience of the history of the piece and bespeak their favour.

1. hoc agite, 'attend to the business in hand'—to the exclusion of everything else, i.e. 'give this your whole attention')(*aliud agite*. The term is properly sacrificial and used to call attention to the rites about to be commenced. Cf. Suet. Calig. 58, Plutarch. Coriolan. 25. Hence *hoc age*, *hoc agite* becomes '*solemnis locutio, ubi aliquem attendere uolunt et strenue rem propositam agere*' (Weise), e.g. Capt. 444, Curc. 635 *hanc rem agite atque animum aduortite*, Pseud. 153 *hoc uide sis: alias res agunt. hoc agite, hoc animum aduortite*, Bacch. 994 *hoc age nunciam* and Hor. Epist. I. 18. 88 *tu, dum tua nauis in alto est, Hoc age, ne mutata retrorsum te ferat aura.*

sultis, i.e. *si uultis* 'if you please.' Cf. *sis*, i.e. *si uis*, and *sodes*, i.e. *si audes*.

spectatores. The audience come from home at the beginning of the piece (Poen. 10) and return home at its close (Epid. Pseud. Rud. Stich. Truc. ad fin.). Hence we infer that only one piece was produced each day. They went to the theatre after the second breakfast and were at home again for dinner. The performance thus lasted from about noon till half-past two, and a play of Plautus with music in the intervals between the acts would probably occupy about that length of time. Tacitus (Ann. XIV. 20) is referring to a much later date.

nunciam scanned as a trisyllable: so *etiam* and *quoniam*. Brix derives it from *nunci* (cf. *vuvl*) + the adverbial ending *am*. The

Gregique huíc et dominis átque conductóribus.
Face núnciam tu praéco omnem auritúm poplum.
Age núnc reside: cáue modo ne gráti<i>s.
Nunc quíd processerim húc et quid mihi uóluerim
Dicam: út sciretis nómen huius fábulae.
Nam quód ad argumentum áttinet, sané breuest.

distinction between *nunciam* and *iam nunc* is that *nunciam* refers to the immediate present and future 'in a minute,' 'directly,' *iam nunc* to the past and present 'now already.'

3. gregique huic, 'this troupe of actors,' a sense in which the word is often used in the Prologues, e.g. Cas. 22, Ter. Haut. 45. Cf. Petronius 80 *grex agit in scena mimum*. *Caterua* has the same meaning.

dominis. The MSS. agree in the plur. Fleckeisen and Leo adopt the correction of Camerarius *domino*. But there may very well have been two or even more persons associated in the management of a troupe, and Ussing, Goetz and Schoell are right, I think, in keeping the plural. The manager of a company (*dominus gregis* or *factionis*, also *choragus*), who was often also the chief actor, was generally a freedman, and its members were ordinarily his slaves.

conductoribus, the aediles or other magistrates who had on this occasion hired the services of the company.

4. The herald is asked to secure the silence and attention of the people, then to resume his seat.

auritum, 'i.e. *audientem*, *attentum*, cf. Hor. C. I. 12. 11 *auritas quercus*,' Ussing.

5. The herald is made the subject of a playful hit. He is to have his '*pretium pro praeconio*.' The self-importance of heralds is frequently ridiculed e.g. by Euripides. This man, it is hinted, must be rewarded for his silence as well as his speech. Cf. Mart. IX. 68. 11 *uis, garrule, quantum accipis ut clames, accipere ut taceas?*

reside. There were at this date no seats in the theatre. But as not only the Prologues but Plautus himself alludes to a sitting audience (Mil. 82—83, Truc. ad fin., Epid. ad fin.) most of the spectators must have brought seats with them or have seated themselves on the ground.

With this couplet about the herald cf. the fuller and clearer passage, Poen. Prol. 11 ff.

Exsurge praeco, fac populo audientiam:
iam dudum exspecto, si tuum officium scias;
exerce uocem, quam per uiuis et colis;
nam nisi clamabis, tacitum te obrepet fames.
Age nunc reside, duplicem ut mercedem feras.

gratiis. See on v. 190.

7. ut sciretis. From the tense this cannot follow *dicam*, but *processi* understood from *processerim* above. 'Now I will tell you why I came forward (=παρῆλθον)... (I came forward) that you might know &c.'

8. nam, introductory. This *nam* is merely emphatic, cf. *enim* and γάρ. The Prologuist generally explains the plot besides

Nunc quód me dixi uélle uobis dícere
Dicam: húic nomen Graéce Onagost fábulae:
Demóphilus scripsit, Máccius uortit bárbare:
Asináriam uolt ésse, si per uós licet.
Inést lepos ludúsque in hac comoédia:
Ridícula res est: dáte benigne operám mihi.

giving the name and source of the play. Here the plot is so short and simple that the name only need be given.

9. nunc &c. This line is bracketed by Geppert as a mere repetition of v. 6. But the Prologues are not free from such repetitions, and recent editors are right in leaving the line. It is a resumption, not a repetition.

10. Onagost, dat. from Ὀναγός, ass-driver, by the attraction by which the name is made to agree with the person in the dat. instead of being in the nom., e.g. *est mihi nomen Balbo* (not *Balbus*). Cf. the passage in the Prologue to the Trinummus (18—21) with which this is closely related.

Huic Graece nomen est Thensauro fabulae;
Philemo scripsit; Plautus uortit barbare;
nomen Trinummo fecit; nunc uos hoc rogat,
ut liceat possidere hanc nomen fabulam.

11. On *Demophilus* and the name *Asinaria* see Introduction, pp. xxxiv. and xxix.

The MSS. give the name as *Maccus*, whence old editors thinking the poet's name was M. Accius Plautus wrote *Marcus*. But Ritschl proved from the Ambrosian MS. that the name is T. Maccius Plautus (which he elicited from the end of Cas. Epid. Men. and Merc. 6). What are we to read here? It may be supposed that the name *Maccius* was written *Maccus*, or we may write *Măcĭus*, or *Maccis*. But this is unsatisfactory. Buecheler (Rhein. Mus. 41, p. 12) conjectures that the name *Maccus* (one of the regular *personae Atellanae*, like *Bucco*, *Pappus*, *Dossennus*) meaning 'buffoon' is a nickname given to Plautus as a writer of comedies, from which on becoming a Roman citizen he deduced the family name of *Maccius*. This is ingenious and not improbable.

Of recent editors F. Leo gives *Maccius* without further remark than '*Maccus codd., corr. Ritschelius*': Ussing *Macius*; Goetz and Schoell (1893) *Maccus* with a reference to Buecheler's paper in their critical preface.

uortit barbare = *uortit Latine.* It is a striking proof how essentially Greek in tone these plays are that whenever it is necessary to refer to anything Latin in true Greek fashion it is styled 'foreign' (βάρβαρος). Thus Curc. 150 *fite causa mea ludii barbari* = Roman play-actors, Mil. 211 *poetae barbaro* = a Roman poet (Naevius), Stich. 193 *mores barbaros* = Roman customs. Other examples in Brix on Trin. 19.

14. ridicula = *risus plena.*

date operam &c. 'kindly give me your attention.' Cf. Mil. 79

Ita uós, *ut* alias, páriter nunc Mars ádiuuet.

—80 *mihi ad enarrandum hoc argumentumst comitas, Si ad auscultandum uostra erit benignitas*, and Trin. 22 *adeste cum silentio*.

15. The first three words of this line present a difficulty. If we keep the MS. reading *ut uos item alias, pariter nunc Mars adiuuet* a meaning can be got, viz. a wish that the god of war may grant the Romans success in the future as in the present, i.e. '*ut in posterum etiam in bello rem bene geratis*.' Cf. Cist. 194 *bene ualete et uincite uirtute uera, quod fecistis antidhac*, Capt. 68 &c. Ritschl reads *ut uosmet alias &c.* and is followed by Fleckeisen. F. Leo with a comma only after *mihi* gives *ut uos, utei alias &c.*

I believe the *ut* to be the disturbing element and wrote in my own copy *sic uos, ut alias*, but give that up for Prof. Palmer's *Ita uos, ut alias, pariter nunc Mars adiuuet*. *Ita* is used as in *ita di adiuuent*, *ita di ament* and other familiar phrases, the connexion of the whole passage being 'as you give me your attention, so may Mars &c.' Cf. Trin. 447 *ita me amabit Iuppiter, neque te derisum aduenio neque dignum puto*, i.e. 'so may heaven be kind to me as I don't come to make a mock of you.'

ACTVS I

LIBANVS. DEMAENETVS.

Seruos *Senex*

LI. Sicút tuom uis únicum gnatúm tuae
Superésse uitae sóspitem et supérstitem,
Ita téd obtestor pér senectutém tuam
Perque íllam quam tu métuis uxorém tuam:

ACT I, SCENE I (16—126). The old father Demaenetus calls Libanus aside, tells him that he knows all about his son Argyrippus, and plots that they may defraud his wife for his son's benefit.

Metre: Iambici Senarii.

16. gnatum tuae superesse uitae, 'as you wish your only son to survive your own life.' No appeal could touch more closely the Greek or Roman mind. The parent wished the child to close his dying eyes. For the child to die first was a violation of the order of nature. Hence there was nothing a father desired more anxiously than that his children should outlive him. Cf. Ter. Haut. 1030 *Ita mihi atque huic sis superstes, ut tu ex me atque hoc natus es.* Plin. Epist. I. 12. 11 among the marks of a man's happiness it is reckoned that *decessit superstitibus suis.* See also Senec. Cons. ad Marciam I. 2, and Cic. Nat. Deor. II. 28. 72 where *superstitio* is derived from *superstes* '*qui totos dies precabantur et immolabant, ut sibi sui liberi superstites essent, superstitiosi sunt appellati.*' For further references consult Prof. Mayor on Juv. X. 241.

18. ted (instead of *te* to avoid hiatus before *obtestor*) Fleckeisen and later editors. So *med* v. 20. *Med*, *ted*, *sed* are probably ablatives of the personal pronouns that came to be used as accusative. See I. Müller Handbuch II.[2] p. 345.

We expect after **obtestor**, as Ussing points out, an object-clause, e.g. *ne quid mihi falsi dicas.* But with a slight change of structure Libanus states what he hopes if Demaenetus deceives him, viz. that his wife will outlive him, '*quasi non* '*ted obtestor*' *sed* '*deos precor*' *antecesserit.*'

19. uxorem. In the never-ending abuse of wives in Roman

Siquíd med erga | hódie falsum díxeris,
Vt tíbi superstes úxor aetatém siet
Atque ílla uiua uíuos ut pestem óppetas.
De. (Per Díum Fidium quaéris: iurató mihi
Videó necesse esse éloqui quidquíd roges.)
Ita me óbstinate adgréssu's, ut non aúdeam

Comedy Mommsen recognises the Catonian opposition to women, as in the cudgelling of slaves he recognises the household-government inculcated by Cato, II. p. 435.

At this period the emancipation of women began. By old custom a married woman was subject to the marital power which was parallel with the paternal: the wife had no property of her own, the virgin and widow had at any rate no power of management. But women began to aspire to independence in respect of property.... They took the management of property into their own hands, or in the event of being married sought to withdraw themselves from the marital power, which under the strict letter of the law was necessary. Mommsen II. p. 408.

Artemona is one of these ladies who manages her own property, and terrorises her husband. Cf. the complaints of Periphanes about his wife, Epid. 180, Ap. *pulcra edepol dos pecuniast.* Pe. *quae quidem pol non maritast.*

20. med erga. Anastrophe of the preposition is most common with dissyllabic prepositions, *erga*, *penes*, *inter*, and especially *propter*. But it is not uncommon in Plautus with monosyllables *in*, *ad*, *ab*, *ex*. See instances quoted Epid. 170.

21. aetatem, acc. of duration 'a whole lifetime.' Cf. v. 274 *aetatem uelim seruire*, Ter. Hec. 747 *nam neque ille hoc animo erit aetatem* 'he won't keep that mind his whole life.' Cf. Ion of Chios frag. 1. 15 *χαῖρε· δίδου δ' αἰῶνα, καλῶν ἐπιήρανε ἔργων, πίνειν καὶ παίζειν καὶ τὰ δίκαια φρονεῖν.*

22. illa uiua, abl. 'and that with her alive you may die a living death.'

pestem oppetas. Cf. Capt. 520 and the poet quoted by Cic. Tusc. II. 16. 38 *priusquam oppeto malam pestem*; *oppetere* is used only *in malam partem* of encountering evil and death.

23. per Dīum Fidium (*deum codd., corr.* Hermolaus) 'you ask me by the god of truth &c.' *Fĭdĭus* (*fides*) is more familiar in the asseveration *medius fidius*, i.e. *ita me dius fidius amet*, e.g. Plin. Epist. IV. 3. 5 *Hominemne Romanum tam Graece loqui? Non medius fidius ipsas Athenas tam Atticas dixerim.* For *dīus*, *dīes*, *fīo*, *fīunt*)(*dĭalis*, *nudĭus*, *fĭeri* &c. see Müller Hdb. II.[2] 279.

The two lines 23–24 are bracketed by Fleckeisen and other editors after him. The objection that Demaenetus says *quaeris*, whereas the word used is *obtestor*, seems hypercritical. However as Ussing says (p. 355) 'even with the excision of these lines the speech is prolix enough.'

25. ita me &c., 'you have attacked me with such determination that I do not dare to refuse to disclose everything in answer to

Profécto percontánti quin promam ómnia.
Proinde áctutum istuc quíd sit quod scire éxpetis
Elóquere: ut ipse scíbo, te faciam út scias.
LI. Dic óbsecro hercle sério quod té rogem:
Caue míhi mendaci quícquam. DE. Quin tu ergó rogas?
LI. Num me ílluc ducis, úbi lapis lapidém terit?
DE. Quid istúc est aut ubi istúc est terrarúm loci? 32 *a*
(DE. Quid istúc sit aut ubi istúc sit nequeo nóscere.)
LI. (Vbi flént nequam homines quí polentam pínsitant.) 32 *c*

your questions.' *Non faciam quin* &c. is common, e.g. Amph. 397, Mil. 284. But after *non audeam* it is bold to write *quin promam* for *promere*.

28. ut ipse scibo. *Vt=sicut*, 'so far as.' Fourth conjugation futures like *scibo* are not uncommon in Plautus, e.g. *audibo*, *aperibo*, *largibor*, and some of them as *quibo*, *nequibo* survive in later Latin. See note on *scibit*, Epid. 73. For the whole expression cf. v. 332 *ut aeque mecum haec scias*, Pseud. 72 *haec quae ego scio tu ut scires curaui omnia*, Epid. 507 PE. *uolo scire si scis.* FI. *id quod audiui audies*.

29. quod te rogem. With some hesitation I have left these words in their accepted connexion with *dic*. Ussing places a full stop after *serio*, and takes *quod te rogem* with the next line to give a better construction for the subjunctive *rogem*. He compares Men. 973, but as the relative clause there follows, not precedes, the parallel is not quite complete.

30. caue mihi mendaci quicquam, 'no lies to me mind': colloquial, for *caue dicas*. Cf. Mil. 967 *caue mendacium* and note on v. 302.

31. num=μῶν, 'I hope you're not &c.'

lapis lapidem. Cf. Lucr. I. 884 *cum lapidi lapidem terimus*. The place 'where stone grinds stone' is the *pistrinum*.

32 *a*. terrarum is partitive gen. after *ubi*, **loci** partitive gen. after *istuc*, 'where in the world is the place you mean?' With *ubi terrarum* cf. *interea loci*, *ubi gentium*, *unde gentium*, ποῦ γῆς, ποῖ γῆς &c. The two words are often separated as here, e.g. Truc. 914 *heus! ubi mi amicast gentium?* Epid. 483 &c.

The bracketed lines which follow are read in MSS. after v. 45. The first is clearly a 'double' of 32 *a*, and both seem to have crept in from the margin.

The persons described in 32 *c* are the slaves undergoing punishment by grinding corn at the mill. *Polentam 'farinae genus, maximam partem ex hordeo confectum*, vid. Plin. hist. nat. XVIII. 7, 14, 72,' Ussing.

Apud fústitudinas férricrepinas ínsulas,
Vbi uíuos homines mórtui incursánt boues.
DE. Modo pól percepi, Líbane, quid istuc sít loci :
Vbi fít polenta, té fortasse dícere. LI. Ah[c],
Neque hércle ego istuc díco nec dictúm uolo
Teque óbsecro hercle, ut quaé locutu's déspuas.
DE. Fiát : geratur mós tibi. LI. Age age, usque éxcrea.
DE. Etiámne? LI. Age quaeso hercle úsque ex penitis faúcibus :
Etiam ámplius. DE. Nam quo úsque? LI. Vsque ad mortém uolo.
DE. Caue sís malam rem. LI. Vxóris dico, nón tuam.

33. The slave shrinks from naming the ill-omened place of punishment, and describes the *ergastula* as 'isles of Crashclub and Clankchain where dead bulls assail living men.' Prof. Tyrrell (Hermathena II. p. 117) suggests that the penultimates of *fustitudinas* and *ferricrepinas* marked short in the Dict. should be long. Latin place-names in *inus* are always long, the metre here will allow the quantity. The joke consists in calling the *ergastula* mysterious islands. For the alliterative descriptive epithets cf. Trin. 1022 *collicrepidae, cruristrepidae, ferriteri, mastigiae.*

34. mortui boues = *lora ex corio bubulo facta*, 'ox-hide whips.'

incursant. Cf. Rud. 722 *pendentem incursabo pugnis.*

36. te fortasse dicere. For *fortasse* followed by acc. and infin. cf. Truc. 680 *peculium fortasse dicere?* Merc. 771 *fortasse illum mirari coquom*, Epid. 296 (note), infr. v. 580.

38. despuas. 'Spit it out' not merely to get rid of the objectionable words but to avert the bad omen. Cf. ἀποπτύω. Senec. Cons. ad Marciam 9. 4 *quis non, si admoneatur, ut cogitet* (*sc. de exilio, egestate, luctu*), *tanquam dirum omen respuat* &c.?

39. fiat : geratur mos tibi : 'so be it : have your way.' So *morigerus, male morigerus, morigerari.*

excrea. *Excreare* or *exscreare* is to clear one's throat with a 'hawking' noise, so here 'hawk it up,' 'cough it out.' Cf. Celsus IV. 6 and Suet. Ner. 24 *numquam exscreare ausus.*

40. ex penitis faucibus. *Penitus* is used by Plautus only as an adj. Cist. 61 *pectore penitissumo*, Pers. 520 and 538 *ex Arabia penitissuma.* The only passage where the MSS. give it as an adv. is Pseud. 132 and there it has long been corrected to *intus*, *atque ipse egreditur intus, periuri caput.* See Langen Beiträge p. 80. This use of *penitus* as an adj. is revived in late Latin, e.g. Gellius, Macrobius, Apuleius.

41. nam quo (*nam interrogatiua*) = *quonam.* See instances quoted Epid. 58.

42. malam rem addressed to a slave = *malum*, 'a thrashing.' So

DE. Donó te ob istuc díctum, ut expers sís metu.
LI. Di tíbi dent quaequomque óptes. DE. Redde operám mihi.
Cur hóc ego ex te quaéram aut cur minitér tibi,
Proptérea quod me nón scientem féceris? 48
Aut cúr postremo fílio suscénseam,
Patrés ut faciunt céteri? LI. Quid istúc nouist?
Demíror quid sit ét quo euadat sum ín metu.
DE. Equidém scio iam fílius quod amét meus
Istánc meretricem e próxumo Philaénium.
Estne hóc ut dico, Líbane? LI. Rectam instás uiam:

vv. 288 and 415. *Mala res* is regarded as a single word and may have an epithet *magna*, *maxima* &c. e.g. Epid. 78.

uxoris dico, non tuam. For the sudden turn of the dialogue παρὰ προσδοκίαν, 'I mean your wife's death, not yours,' cf. v. 625 and Mil. 1039.

43. expers metu. For the abl. after *expers* cf. Amph. 713 *eo more expertem*, Pers. 507 *domo expertem*, Lucr. VI. 1179 &c.

44. di tibi dent &c. Cf. Hor. Sat. II. 8. 75 *tibi di, quaecumque preceris, commoda dent.* The wish is a form of hearty thanks. See Brix on Trin. 384 and cf. v. 654 *di te seruassint semper*, Pseud. 122 *di te mihi semper seruent*, Mil. 570 *at tibi di faciant bene*, and the common *di te ament*, *di te amabunt*.

redde operam mihi. *Dare operam* = to give attention to, listen to. Hence *reddere operam* 'to pay back attention, to listen to in turn.' Trans. 'now listen to me in turn.' Cf. Epid. 24 *operam da: opera reddetur tibi*, 'listen to me: I'll listen to you in turn.'

48. scientem feceris. Cf. Ter. Haut. 873 *nam te scientem faciam*, *quidquid egero.*

50—51. This line and a half is an aside by Libanus. The speech of Demaenetus is continuous. V. 51 comes in the MSS. after v. 83. It was restored to its place by Acidalius.

quid istuc nouist? *noui* partitive gen. after *quid*.

52. scio iam filius quod amet meus = *scio iam filium amare meum*. *Quod* with subj. = acc. and infin. is used in old Latin and revived in later writers, e.g. Suet. Tit. 8 *recordatus quondam super cenam, quod nihil cuiquam toto die praestitisset* = *se nihil praestitisse*.

Lorenz, acutely but needlessly, suggests *quod amat*, Trin. 242, Merc. 733.

53. e proxumo, 'from, i.e. in the neighbourhood,' 'hard by here.' Mil. 1136 *una exeuntis uideo iam hinc e proxumo*, Aul. 290 *uicini ex proxumo*, Rud. 404 *aquam hinc e proxumo* (v. l. *de proxumo*) *rogabo*.

54. estne hoc ut dico? 'is it not as I say?' Amph. 693 *qui istuc potis est fieri, quaeso, ut dicis?* Trin. 662 *hoc ut dico facis*.

rectam instas uiam, 'you're on the right track.' Cf. Amph. 429 *ingressust uiam*, Capt. 794, Epid. 416 *rectam institit* (sc. *uiam*).

Ea rés est: sed eum mórbus inuasít grauis.
De. Quid mórbist? Li. Quia non súppetunt dictís data.
De. Tune és adiutor núnc amanti fílio?
Li. Sum uéro, et alter nóster est Leónida.
De. Bene hércle facitis: ét a me initis grátiam.
Verúm meam uxorem, Líbane, [ne]scis qualís siet.
Li. Tu prímus sentis: nós tamen in pretió sumus.
De. Fateór eam esse inpórtunam atque incómmodam.
Li. Postérius istuc dícis quam credó tibi.

56. quia. On Plautus' preference for *quia* to *quod* see Brix Trin. 290, Langen Beiträge p. 56, and Ussing's note on this line. Plautus generally uses *quia* after *doleo*, *gaudeo*, *laetus sum*, *paueo* and other verbs of affection where later usage declared for *quod*.

But we have *mirari quod* v. 315, and *inclamare quod* v. 583.

non suppetunt, 'do not correspond with,' 'do not come up to,' Pseud. 108 *utinam quae dicis dicta factis suppetant*, Trin. 57, Epid. 37.

58. noster = *conseruus*, Amph. 399, Mil. 351, 431, 433, used by one slave in speaking of a fellow-slave. But *noster esto* Mil. 898 and Bacch. 443 is a welcome, 'come, you're the man for us.'

59. bene hercle facitis, a formula of thanks rather than praise. So *bene atque amice dicis* (Stich. 469), *benigne dicis* (Truc. 128), *lepide facitis* (Mil. 1159), *facis benigne* (Capt. 949), *bene facis* (Curc. 272) but not *recte facis* which is *uox comprobantis*. See Brix on Trin. 384.

60. The MSS. give *nescis qualis siet* which is a syllable too much. We must read either (1) *scis qualis siet* Bothe, Fleckeisen, Goetz and Schoell, or (2) *nescis qualis sit?* Ussing and Leo.

61. tu primus sentis: nos tamen in pretio sumus, 'you are the first to feel (your wife's qualities), still we have our value too,' i.e. we also in a less degree have a taste of them. Ussing compares Poen. 327 *primum prima salua sis, et secunda tu secundo salue in pretio; tertia salue extra pretium.* Gertz would improve by writing *post tamen in pretio sumus.* J gives *praenoscimus.*

In pretio esse 'is a regular phrase of persons or things which not holding the highest place are yet of some value,' Prof. A. Palmer on Hor. A. P. 372 in Wilkins' edition. He adds Volcat. Sed. (A. Gell. XV. 24) *Naeuius in pretio tertiost.* M. Havet (Revue de Philologie VI.) proposes *prelo*, a metaphor from grape-crushing, so that the meaning would be 'you, Demaenetus, are at the top of the vat and get crushed first, still we are in the vat too and get crushed in our turn.' The corruption would be *prelo*, *prello*, *pretio*. He compares Mart. I. 53. 4 where *uillo* was corrupted into *uitio*.

62. fateor, scan *fateōr*. Final *-or* in nouns, adj. and verbs often long in Plautus. Also in particles as *ecastor*.

63. posterius istuc dicis &c. '*i.e. hoc ante, quam dicis, tibi credo.*'

DE. Omnés parentes, Líbane, liberís suis,
Qui mi aúscultabunt, fácient obsequéntiam:
(Quippe quí mage amico utántur gnato et béneuolo:)
Atque égo me id facere stúdeo: uolo amari á meis,
Volo mé patris mei símilem, qui causá mea
Naucléri<c>o ipse ornátu per falláciam
Quam amábam abduxit áb lenone múlierem.
Neque púduit eum id aetátis sycophántias
Struere ét beneficiis me émere gnatum suóm sibi.
Eos mé decretumst pérsequi morés patris.
Nam me hódie orauit Árgyrippus fílius,

64—65. The order is *omnes parentes qui mi auscultabunt facient obsequentiam liberis suis*, i.e. the relative *qui* refers to the more remote antecedent *parentes*, not to the nearer *liberis*. For Plautine examples of this, see note on Epid. 262.

65. The MSS. give *obsequellam*, as does Nonius p. 215. But the metre will not allow the word: *obsequentiam* a rare word found Caes. B. G. VII. 29 is Scaliger's correction. The lines have occasioned much discussion, even with this correction Luchs and Leo consider the passage *mutila et turbata*.

qui mi auscultabunt, 'who will listen to me,' i.e. take my advice. *Ausculto* is followed by the dat. of hearing and obeying, by the acc. of the mere physical act of hearing. See Brix on Trin. 662.

66. This verse is bracketed by Fleckeisen and all recent editors. We expect *ut* rather than *quippe qui*, the sing. *gnato* is harsh after the plurals in vv. 64—65 and with the plur. subj. to *utantur*. It is plainly an inserted gloss.

67. ego me id facere studeo, 'I am anxious that I should do so,' *id facere = liberis obsequi.* Langen, Beiträge p. 48, who suspects *studere* with infin. in Plautus, reads *atque egomet facere studeo*: Seyffert, Stud. Plaut. p. 1, wants *atque eo me id facere studeo*, 'and therefore I am anxious that *I* should do so.' I leave the phrase unaltered with Leo, Goetz and Schoell.

amari (*amori* B^1, *amare* DE) *olim emendatum*.

68. uolo me patris mei similem, sc. *esse.* See Ussing on Amph. 1011 and v. 77. *Similis* in Plautus always takes a gen.

69. nauclerico, a borrowed Greek adj., found also Mil. 1177 where the dress is described. *Ornatus nauclericus* = ναυκλήρου τρόποι Soph. Phil. 128.

71. nĕquĕ pŭdŭit. 'Versus a proceleusmatico incipit, nisi *Nec* legas,' Ussing.

id aetatis. *Id* is limiting acc. and *aetatis* partitive gen., cf. *illuc aetatis* (Mil. 659), *istuc aetatis* (Mil. 618), *hoc aetatis* (Trin. 787), *scio ego quid sim aetatis* (Pers. 275), *nemo id auctoritatis aderat* (Tac. Ann. XII. 18).

74. nam. 'The reason why I

Vt<í> sibi amanti fácerem argenti cópiam:
Et íd ego percupio óbsequi gnató meo.
(Volo amori obsecutum illius, uolo amet me patrem.)
Quamquam íllum mater árte contentéque habet,
Patrés ut cons<ue>uérunt: ego mitto ómnia haec.
Praesértim quom is me dígnum quoi concréderet
Habuít, me habere honórem eius ingenió decet:
Quom me ádiit, ut pudéntem gnatum aequómst patrem,
Cupio ésse amicae quód det argentúm suae.
LI. Cupis íd quod cupere té nequiquam intéllego:
Dotálem seruom Saúream uxor túa *domum*

say this is that &c.' Cf. Trin. 25 with Brix's note.

76. id, accusative of limitation, 'as to that thing.' So *id*, *quod*, *idem* frequently in Plautus, cf. Amph. 909 *id huc reuorti uti me purgarem tibi*, Epid. 131 and 192.

77. This line must be obelized. *Obsecutum* as a passive is out of the question. Nonius p. 501 quotes it as *amari obsecutam* which does not help. However the whole verse is so unsatisfactory and unmetrical that it may be confidently regarded as one of the glosses which have found their way into this scene. Probably the line is made up of two marginal comments on the preceding verse.

78. contente, *συνεσταλμένως* '*parce et continenter*,' Nonius p. 83. Ussing quotes Pacat. Paneg. Theod. 13 *parce contenteque uiuentem*.

80. quom is me dignum... habuit. '*Quom* for *quoniam* or *quod* is used with the indic. in Plautus not only after verbs of rejoicing (Amph. 636) but also elsewhere, e.g. Amph. 1150 *quom sum Iuppiter*, Bacch. 531 *saluos quom peregre aduenis*, Capt. 421 *quom optume fecisti*, Most. 164 *quom lepida tute es* &c.,' Ussing on Amph. 746. Cf. v. 82 *quom me adiit* and v. 112 *quom tu...animum ostendisti tuom*, and v. 515 *quom illo quem amo prohibeor.* Roby L. G. 1725.

81. habere honorem eius ingenio, 'respect his inclinations.'

85. dotalem seruom Sauream uxor tua domum. The line as given in the MSS. is a foot too short. Dousa proposed *Saureān* but the form is not Plautine. Koch would read *uoxor* (for *uxor*) a form found in B Trin. 800 and Truc. 512 (where it cannot stand). On this form Ussing well says '*cauendum, ne librariorum errores pro antiquitatis uestigiis habeamus.*' *Tua tibi* will occur to everyone, but *tibi* ends the next line. I arrived at *domum* as the probable word only to find that Müller had already suggested it: *domum adduxit*, 'brought home with her (when she came as a bride),' gives unexceptionable sense.

dotalem seruom, 'a dowry slave.' He formed part of the dowry, and depended solely on the wife: the husband had no control over him. Gellius XVII. 6. 1 quotes Cato to

Addúxit, quoi plus ín manu sit quám tibi.
De. Argéntum accepi, dóte imperium uéndidi.
Nunc uérba in pauca cónferam quid té uelim.
Vigínti iam usust fílio argentí minis:
Face id út paratum iám sit. Li. Vnde géntium?
De. Me défraudato. Li. Máxumas nugás agis:
Nudó detrahere uéstimenta mé iubes.
(Defraúdem te ego? age sís, tu sine pennís uola.)
Ten égo defraudem, quoi ípsi nil est ín manu,
Nisi quíd tu porro uxórem defraudáueris?

the point. See also Senec. Controu. VII. 6 (21).

86. quoi plus in manu sit, 'to have more power': Libanus insinuates that Artemona's purpose in bringing Saurea was that he might have more power than her husband, as if from the outset she had determined to be independent. For the phrase cf. Amph. 564 *istuc tibist in manu*, Rud. 983 *in manu non est mea*.

87. dote, the so-called abl. of price, i.e. instrumental abl.

88. quid te uelim, 'what I want with you,' lit. 'as to what thing (see note on v. 76) I want you,' cf. v. 109 *siquid te uolam*, Capt. 618 *siquid est quod me uelis*, ibid. 978 *siquid me uis impera*, Epid. 512.

89. usust argenti minis. *Vsus* takes the abl. on the analogy of *opus*. Perhaps an archaic use of the verbal noun.

90. id, 'that sum,' used as it often is in Plautus when an amount of money has been specified. Cf. vv. 397—8 where *id* refers to the sum implied in '*asinos uendidit*,' Trin. 405 *quid factumst eo?* 'what has become of it?'=*minas quadraginta* (v. 403), Pseud. 1150 where *hoc* refers to the *quinque minae* of the previous line.

91. maxumas nugas agis, 'you're talking utter nonsense.' Cf. Men. 54.

92. nudo detrahere uestimenta, 'to strip the clothes off a naked man,' is a proverbial expression for attempting the impossible. Cf. κύνα δέρειν δεδαρμένην (Ar. Lys. 158), which may have been the original here Latinised, and the Scotch expression, "It's hard to tak' the breeks off a Highlander."

93. defraudem v. l. *defrudem*. This latter spelling has MS. authority and is preferred by Ritschl (Parerg. p. 541). But it seems so inconsistent to alternate between the two spellings in the same passage that, with Leo, the form *defraud-* is printed in the text throughout.

sis=*si uis*, cf. v. 1.

tu sine pennis uola is another proverbial expression for the impossible. But it comes inaptly after the metaphor of the previous line and there seems no point in repeating *defraudem* &c. Hence editors since Fleckeisen—except Leo—have bracketed the line.

95. quid=*aliquid*; **porro** 'farther on,' 'in turn.'

DE. Qua mé, qua uxorem, quá tu seruom Saúream
Potés, circumduce, aúfer: promittó tibi
Non óbfuturum, sí | id hodie efféceris.
LI. Iubeás una opera mé piscari in áere

96. qua ... qua ... qua ... potes. *Qua potes*, 'as best you can,' is common in Ovid e.g. Trist. I. 9. 65 *qua potes excusa*. But *qua... qua* are used simply as copulatives, Mil. 1113 *consectare qua maris qua feminas*, ibid. 1392 *eum omnes oderunt qua uiri qua mulieres*, Men. 666 *qua uirum qua uxorem di uos perdant*. The use is colloquial until Livy's time. He uses it frequently e.g. IX. 8. 3 *reum qua infelicis belli qua ignominiosae pacis*. Cicero has it in Letters only.

97. circumduce, 'cozen.' Cf. Pseud. 431 *te uelle amantem argento circumducere*, ibid. 529 *ea circumducam lepide lenonem*, ibid. 634 &c. Other Plautine synonyms for cheating are *circumuortere*, *interuortere*, *emungere*, *tangere*, *tondere*.

98. To scan the line as it stands presupposes hiatus between *si id* (a reading taken from Festus p. 198). To avoid this Fleckeisen inserts *me* after *obfuturum*, Gertz reads *si illud hodie*, Ussing *si tu id hodie*.

99—100. iubeas una opera &c., 'you might as well bid me take my fishing-net and fish in the air, my hunting-rod and hunt in mid sea.' The MSS. order in v. 100 is *uenari autem rete iaculo in medio mari*. The whole is meant to express labour lost. 'To cozen you,' says Libanus, 'is as vain as to fish where you ought to fowl, to fowl where you ought to fish.' The antithesis is between *piscari in aere* and *uenari in medio mari*, and the antithesis is further pointed if *rete* as the appropriate fishing instrument be coupled with *piscari*, and *iaculo* as the appropriate hunting instrument with *uenari*. But it is urged *iaculum* (i.e. *iaculus, -a, -um*, adj.) is an epithet of *rete*, e.g. Truc. 35 *quasi in piscinam rete qui iaculum parat*. Hence Prof. Palmer (Herm. IV. 245) proposes *piscari in aere | rete iaculo: uenari autem* &c., i.e. gives both words to *piscari*, while the MS. order gives both words to *uenari*. But would *iaculo* be attached to *rete*, when there was any question of fowling? Does not *uenari* make *iaculo* with *rete* highly improbable? Believing that it does, and that the balance of clauses requires *rete* to go with *piscari*, *iaculo* with *uenari* I follow the transposition suggested by Langen Beiträge p. 81. A number of other conjectures will be found in Leo's *apparatus criticus*. Mr Spratt points out that in Truc. 35 Plautus is evidently adapting ἐς βόλον ἕλκει, e.g. Theocr. I. 40, and asks whether there is evidence to shew that *rete iaculum* is a mere synonym for *funda*. He also suggests that *autem* may conceal an acc., as though *piscari* is definite *uenari* might call for further specification.

una opera, 'you might as well.' Cf. Most. 253 *una opera ebur atramento candefacere postules*, Pseud. 319 *una opera adligem canem fugitiuam agninis lactibus*, Capt. 563, Men. 795. *Eadem opera* as v. 640 is commoner, but means generally 'at the same time,' e.g. Capt. 450, lit. 'with the same trouble,' of killing two birds with one stone.

Reté: iaculo autem uénari in medió mari.
De. Tibi óptionem súmito Leónidam:
Fabricáre quiduis, quíduis comminíscere:
Perfícito argentum | hódie ut habeat fílius,
Amícae quod det. Li. Quíd ais tu, Demaénete?
De. Quid *<uís>*? Li. Si forte in ínsidias deuénero,
Tun rédimes me, si me hóstes intercéperint?
De. Redimám. Li. Tum tu igitur áliud cura quídlubet.
De. Ego eo ád forum, nisi quíd uis. Li. Ei, bene ámbula.

rētē. The abl. in *e*, originally long, can be scanned long, as *furfurē*, *carnē*, *ordinē*, *militē* &c., and to write *reti* or *retei* is not necessary.

101. optionem, 'adjutant,' for the word is properly military. *Optiones* are the *succenturiones* of Livy. Plut. Galb. 24 ὁ μὲν ὀπτίων κ.τ.λ., Tac. Hist. I. 25.

102. fabricare quiduis, quiduis comminiscere. Chiasmus. Cf. with this line Bacch. 693 *conpara, fabricare, finge quod lubet, conglutina.*

103. To avoid hiatus Fleckeisen reads *id argentum.*

104. quid ais tu? There are two uses to be distinguished: (1) *quid ais*, occasionally as here *quid ais tu*, is a standing formula to attract a person's attention before asking him a question, = 'I say,' *dis donc*, e.g. Trin. 196, 892, 939, (2) *quid ais tu* expresses surprise '*what* do you say?' e.g. Most. 1018. Here then, Lib. 'I say you, Demaenetus,' to which Demaenetus replies 'What do you want?' exactly as Trin. 193, Me. *Sed quid ais?* Ca. *quid uis? Vis* and assigning the two words *quid uis* to Demaenetus is due to Vahlen and restores sense and metre to the unsatisfactory ⏑ *quid si forte in insidias deuenero* of B.

106. redimes ... interceperint preserve the military colouring which begins with *optio.*

107. redimam. As there is no convenient word in Latin for 'yes' an affirmative answer is given by repeating the verb of the question in 1st sing. fut. (*redimes? redimam*) or, less emphatically, by using *faciam* 'I will do so.'

tum tu igitur aliud cura quidlubet = '*tu de hac re sis securus: ego uidero.*' Cf. Pseud. 235 *potin aliam rem ut cures?* Mil. 929 *alia cura*, ibid. 934 *faciemus: alia cura.*

tum = 'that being the case,' 'if that is so,' i.e. if you really will ransom me you can leave the matter to me. For this force of *tum* cf. v. 330, v. 626, Mil. 326, Sc. *Abi ludis me, Palaestrio.* Pa. *tum mihi sunt manus inquinatae.*

108. nisi quid uis. One of the polite formulae before leaving a person. Other forms employed are *nisi neuis*, *numquid uis*, *numquid me uis*, *numquid uis aliud*, *numquid aliud?* See Epid. 512.

ei, bene ambula, 'go, a pleasant journey to you.' *I* is often written in mss. *ei*, which leads to its confusion with *et*. Here they give *fiet ne ambula*, a curious corruption corrected by Fleckeisen. *bene*

DE. Atque aúdin etiam? LI. Écce. DE. Siquid té uolam,
Vbi erís? LI. Vbiquomque lúbitum erit animó meo.
Profécto nemost quém iam dehinc metuám mihi,
Nequíd nocere póssit, quom tu míhi tua
Orátione omnem ánimum ostendistí tuom.
Quin té quoque ipsum fácio haud magni, si hóc patro.
Pergám quo occepi atque íbi consilia exórdiar.
<DE.> Audín tu? apud Archibúlum ego ero argentárium.
LI. Nempe ín foro? DE. Ibi, siquíd opus fuerit. LI. Méminero.

ambula = 'bon voyage.' Hence Capt. 900 *bene ambula et redambula*, and when the person returns *bene ambulasti?* or *bene ambulatumst? Ambula* is used of quite short distances so that as Brix says sometimes it is little more than *abi*. See his note on Capt. 11.

109. atque audin etiam? 'and are you listening still?' **ecce,** 'see (I am listening)' sc. *audio*. Langen, Beiträge, pp. 6—7, distinguishes three Plautine uses of *ecce* (1) with *autem*, *ecce autem*, as Trin. 389 *ecce autem in benignitate repperi negotium*, Men. 784, Merc. 748 &c., (2) *ecce* governing a personal pronoun, Merc. 131 *ecce me, Acanthio, quem quaeris*, Pers. 726, Mil. 663, (3) *ecce* alone to call attention to the presence of a person as here, where he discusses this passage in answer to an objection of Müller's (Pros. p. 642) and satisfactorily defends *ecce*.

siquid te uolam, ubi eris? 'if I shall want you for anything where will you be?' See v. 88.

110. ubiquomque lubitum erit animo meo, '(I shall be) just where the whim takes my fancy.' Libanus assured that his master will back him through thick and thin becomes high and mighty even to his master. Cf. Amph. 343, ME. *seruosne es an liber?* SO. *utquomque animo conlubitumst meo.*

114. si hoc patro, for the pres. indic. cf. Amph. 721 *uerum tu malum magnum habebis, si hic suum officium facit*, Aul. 573 *ego te hodie reddam madidum, si uiuo, probe*, Men. 1093 *liber esto si inuenis.*

117. ibi, sc. *ero*, or *me inuenies.*

siquid opus fuerit. *Quid* may be regarded in this idiom as (1) nom. in apposition to *opus* which then takes the place of an adj. 'if anything shall prove to be needful,' or (2) which I prefer, acc. of limitation, as v. 76, 'if as to anything there shall prove to be a need.'

meminero, 'I will be sure to remember.'

[Exit Libanus. Demaenetus finishes the scene alone on the stage.

<De.> Non ésse seruos péior hoc quisquám potest
Nec mágis uorsutus néc quo ab caueas aégrius.
Eidem hómini, siquid récte curatúm uelis,
Mandés: moriri sése misere máuolet,
Quam nón perfectum réddat quod promíserit.
Nam ego illúc argentum tám paratum fílio
Scio ésse quam me hunc scípionem cóntui.
Sed quíd ego cesso ire ád forum quo inc[o]éperam?
[⏑ – atque ibi manébo apud argentárium.]

118. peior, 'shrewder' or 'more cunning': *seruos malus* in Comedy is the 'crafty slave.' Cf. Mil. 190. 356. 880. 1141. So *malitia* Epid. 546.

119. quo ab, anastrophe of preposition, cf. note on v. 20. *Caueo a te* = I guard against you, legally, I make you give security, *caueo te* = I avoid you, *caueo tibi* = I provide for your welfare, legally, I give you security. Cf. Men. 155 *litigium tibist cum uxore: eo mi abs te caueo cautius.* Pseud. 474 *cauendumst mi abs te irato.*

121. moriri sese misere mauolet. Note the alliteration: *misere* belongs to *moriri*. From *morior* Plautus has the infin. *moriri*, not *mori*, six times. In verbs of the class to which *morior* belongs it is in the infin. only that a fourth-conjugation form occurs. *Mori* occurs twice in MSS. but is untenable in both passages. Yet beside *moriri* is found *emori* as the regular form, e.g. v. 810. Similarly from the compounds of *gradior* the Plautine infins. are *aggrediri*, *congrediri*, *egrediri*, *progrediri*, but on the other hand *ingredi*. See on the whole subject Langen, Beiträge, pp. 82—85. For the whole phrase cf. Rud. 675 *moririst par, nec meliust morte in miseriis.*

122. perfectum reddat, 'duly perform.' *Re* in *reddo* = duly. Cf. *transactum reddere*, *ecfectum reddere*, *inuentum reddere*, *exercitatum reddere*: and the same construction with *dare* and *facere*. See Epid. 48.

124. scipionem = βακτήριον, the walking-stick of the old Athenian gentleman. Amph. 520, Men. 856.

contui, from *contuor* 3rd conj., not *contueor*, see v. 402 *contuor* and v. 523 *contui.*

125. sed—suddenly breaking off.

126. A line of five feet. Camerarius prefixed *ibo*, Fleckeisen *nunc ibo*. But I believe it is made up by some scholiast from v. 116 and have bracketed it.

[Exit Demaenetus by the door on the right of the spectators, which leads to the forum.

ARGYRIPPVS.
Adulescens

Sícine hoc fít? foras aédibus me éici?
Prómerenti óptume hoc[c]ín[e] preti rédditur?
Béne merentí mala's, mále merentí bona's.
Át malo cúm tuo: nám iam ex hoc locó
Íbo ego ad trésuiros uóstraque ibi nómina
Fáxo erunt: cápitis te pérdam ego et fíliam,
Perlécebrae, permitiés, adulescentum éxitium.

ACT I, SCENE 2 (127—152). Argyrippus turned out of the house savagely inveighs against Philaenium's mother, Cleareta.

vv. 127—137 are cretic tetrameters, except v. 133 which is bacchiac. From v. 138 septenarian trochaics begin.

127. sicine hoc fit? 'So that's the way, is it?' '*interrogatio indignantis*, cf. Pseud. 1246 *quid hoc? sicine hoc fit? pedes, statin an non?*' Ussing.

eici (trisyllabic) infin. of indignant exclamation.

129. bene merenti &c. Cf. Capt. 135 *bene merenti bene profuerit, male merenti par erit.*

130. at malo cum tuo = ἀλλ' οὔ τι χαίρων, 'but you shall rue it.' Cf. Amph. 793 *at<cum>cruciatu iam, nisi apparet, tuo*, Capt. 681 *at cum cruciatu maxumo id factumst tuo.*

131. tresuiros, sc. *rerum capitalium*. Plautus inserts the names of Roman officials without hesitation. See Introd. p. xiv. Cf. Amph. 155 *quid faciam, si nunc tresuiri me in carcerem compegerint?* Ussing thinks Argyrippus will trump up some charge against Cleareta, but the *tresuiri* seem to have had special jurisdiction over persons of her class. Cf. Truc. 748 *apud omnis magistratus faxo erit nomen tuum*, with the previous line *aduorsum legem accepisti a plurumis pecuniam.* Mommsen identifies these *tresuiri capitales* with the *tresuiri nocturni*. On their general functions see Dict. Antiq.

uostra, i.e. yours and your daughter's. 'With the guilty mother he would slay the unoffending babe.'

132. faxo erunt. *Faxo* in Plautus is as a rule paratactic, not syntactic. Cf. Epid. 156 *iam faxo hic erit*, Trin. 60 *faxo haud tantillum dederis uerborum mihi.*

capitis perdam = ἀτιμώσω. Bacch. 489 *egone ut illam mulierem capitis non perdam?* Mil. 372 *quem pol ego capitis perdam.* The gen. on the analogy of *capitis accusare, capitis damnare.*

133. perlecebrae, abstract for concrete throughout the line. Cf. Bacch. 1167 *probri perlecebrae et persuastrices.*

permities (=*pernicies*) is given by BD^{1}E here, by C and D^1 Bacch. 827 and Most. 3, by MSS. including A, Pseud. 364. Koch, Munro and Corssen all accept the form: Goetz and Schoell admit it into their text, but Ussing and Leo will not have it. The evidence in its favour is very considerable, and it can hardly be the

Nám mare haud ést mare : uós mare acérrumum :
Nam ín mari répperi, hic élaui bonís.
Íngrata atque ínrita esse ómnia intéllego
Quaé dedi et quód bene féci : at posthác tibi
Mále quod potero fácere, faciam méritoque id faciám tuo.
Égo pol te redigam eódem unde orta's, ád egestatis términos :
Égo edepol te fáciam ut quae sis núnc et quae fuerís scias.
Quaé prius quam istam adii átque amans ego ánimum meum | istí dedi,
Sórdido uitam óblectabas páne in pannis ínopia :

figment '*indocti librarioli.*' '*Permities* and *pernicies* are two distinct words: the first belongs to the Sanskrit *ā-mi*, *pra-mi*, the last to *nec-*'; Brugmann, Müller's Hdb. II.[2] 286.

134. nam mare haud est mare. Cf. Truc. 568 *meretricem ego item esse reor mare ut est; quod des deuorat, numquam abundat*, Capt. 221 *nam doli non doli sunt, nisi astu colas.*

135. elaui, not 'washed away,' so much as 'have been cleaned out of.' Plautus almost always uses the word in this quasi-passive sense, e.g. Rud. 579, ibid. 1307. It is followed by the ablative according to meaning, on the analogy of other verbs of being spoiled, just as ἐκπίπτω, ἀποθνήσκω are followed by ὑπό with gen. of agent.

Argyrippus like Plautus himself had engaged in *negotia marituma.* He made money at sea, and lost it ashore.

136. ingrata, 'fail to make you grateful,' 'not gratefully received by you.' Amph. 48 *gratum arbitratur esse id a uobis sibi*, Merc. 518 *quidquid dabitur, gratum habebo.*

139. ad egestatis terminos, 'to the furthest verge of poverty' = *ad extremam egestatem.*

141. istam adii. 'I courted that girl of yours,' i.e. Philaenium.

The position of *ego* is objected to by Müller (Pros. p. 701), and there is hiatus between *meum* and *isti.* Langen (Beiträge, p. 102) maintains that *ad* is indispensable, and proposes *quae priusquam ad istam adii atque amans meum animum isti dedi*, which does not seem very attractive. Leo, Goetz and Schoell leave the line unaltered, probably because they think the remedies worse than the disease.

142. uitam oblectabas, 'i. e. *sustentabas*, cf. Pers. 127 *paulum praesidi, qui familiarem suam uitam oblectet modo*, Caecilius ap. Cic. pro Caelio 16. 37 *Si egebis tibi dolebit; mihi sat est, qui aetatis quod reliquum est oblectem meae.*' Ussing. *Oblectare* = to play with one's life, like a cat with a mouse, and just keep the vital flame from expiring. So v. 370 *ego illum interea hic oblectabo*, 'I will play with him, keep him amused, and so detain him here,' and Ter. Hec. 84 *dic mi, ubi te oblectasti tam diu.*

Átque ea si erant, mágnam habebas ómnibus dis grátiam.
Éadem nunc, quomst mélius, me quoius óperast ignorás, mala.
Réddam ego te ex ferá fame mansuétem: me spectá modo.
Nám isti quod suscénseam ipsi níl est, nil quicquám meret:
Tuó facit iussú, tuo imperio páret: mater tu éadem era's.
Té ego ulciscar, té ego ut digna's pérdam atque ut de mé meres.
Át scelesta uíden ut ne id quidem mé dignum esse exístumat
Quém adeat, quem cónloquatur quoíque irato súpplicet?

Sordido pane is instrum. abl., *in pannis*=in a state of rags, i. e. *pannis contecta*. But what is the construction of *inopia*? To take it as abl. caus.=*prae inopia* is rather harsh. It is better to take it as a synaeresis with *in pannis* covered by the *in*, 'in rags and poverty,' or with Ussing to connect closely with the verb, *uitam oblectare inopia*=*inopem uitam uiuere*. Prof. Palmer would read *inpia* voc., like *mala* below.

143. ea, i. e. the bread and the rags.

magnam gratiam: codd. *magnas gratias*, corr. Bentley, and the metre demands the change.

144. quoius operast, sc. *tibi melius*. 'Yet you, now that you are better off, take no notice of me, thanks to whom you are better off, confound you!'

145. The order is **reddam te fame mansuetem ex fera**, i.e. 'I'll tame your fierceness with hunger.' *Fame* is abl. instr.: *mansuetem ex fera* like Cist. 485 *si possum tranquillum facere ex irato mihi*, τυφλὸς ἐκ δεδορκότος, &c. The form *mansuetem* is attested by Nonius, p. 483.

me specta modo, 'trust me for that.' A similar phrase is *me uide*. But *specta me* is used in threatening and bragging, *me uide* in reassuring. See Trin. 808, Rud. 680)(Bacch. 784, infr. v. 680. But see the discussion in Langen, Beiträge, p. 276.

146. isti, 'that girl of yours,' i.e. Philaenium: *quod suscenseam nil est*, lit. 'there is nothing as to which I should be angry with her,' *quod*, acc. of limitation. For **nil quicquam**, cf. Bacch. 1036, Most. 735, Merc. 499 and 658.

147. mater tu eadem era's, cf. Soph. Elect. 597 καί σ' ἔγωγε δεσπότιν ἢ μητέρ' οὐκ ἔλασσον εἰς ἡμᾶς νέμω.

149. scelesta, 'curse the woman,' cf. v. 214. Argyrippus is disappointed that all his abuse has failed to 'draw' Cleareta.

id, acc. of limitation with *dignum*, a usage confined to *id*, *quod*, *quantum* &c. Cf. Capt. 969 *non me censes scire quid dignus siem?* Pseud. 937 *si exoptem quantum dignus es, minus sit nihilo*, Ter. Phorm. 519 *di tibi omnes id quod es dignus duint*.

150. quem conloquatur. *Con-*

Átque eccam inlecebra éxit tandem: opínor hic ante óstium 151
Meó modo loquar quaé uolam, quoniam íntus non licitúmst mihi.

CLEARETA. ARGYRIPPVS.
Lena *Adulescens*

CL. V́num quodque istórum uerbum númmis Philippis aúreis
Nón potest auférre hinc a me, síquis emptor uénerit:

loqui and *adloqui* with acc. in Plautus, cf. Amph. 339, Trin. 1135, Men. 430.

quoique irato supplicet. *Supplico* with dat.='to fall on one's knees as a suppliant before,' e.g. Aul. 24.

151. atque, to herald the approach or entrance of a new character, like καὶ μήν in Greek Trag.

eccam = *ecce eam.* So *eccum* = *ecce eum*, *eccillum*, *eccistum* &c. If as here there is a main verb these words are interjected without affecting the construction. But if there is no verb the *ecce* governs acc. throughout. See on Epid. 186 and 563.

inlecebra. Cf. Truc. 186 *mala es atque eadem, quae soles, inlecebra.*

The long narrow Roman stage had a fixed background, viz. the frontage of adjacent houses with an *angiportus* between them. Interiors were not shewn. All interviews take place in front of the houses. So Cleareta now comes out of her house to interview Argyrippus.

ACT I, SCENE 3 (153—248). Exit Cleareta from her house in the background. Instead of being alarmed she is delighted by the wrath of Argyrippus. She foresees a rich harvest for herself and regards the whole matter with brutal frankness from a purely business point of view. Cf. the great type of the class *leno*, Ballio in the Pseudolus.

Metre septenarian trochaics.

153. uerbum, gen. pl. So *inimicum* v. 280, *nummum* Trin. 152 &c. This is the oldest form, see Müller Hdb. II.² p. 339, and Roby L. G. 365.

Philippis aureis, 'with Philippes d'or' = 20 drachmae. Issued by Philip of Macedon when he acquired the gold mines of Thrace. They became current all over the world. They passed into currency at Rome where under the Republic there was no gold currency. Φιλίππειοι appears no doubt in the Ὀναγος here, but it is interesting to note that the coins first came to Rome at the time of the Macedonian War and are first mentioned by Livy at the date of the triumph of Flaminius 195 B.C., the year before this play was written. The coin is continually mentioned by Plautus, Bacch. 230 and 1183, Trin. 959 and 1158 (*Philippi*), Poen. 713, Trin. 152, Rud. 1314 (*Philippei*). On his preference for the trisyllabic form (*Philippi*) to the quadrisyllabic (*Philippei*) see Langen, Beiträge, p. 85.

Néc recte quae tu ín nos dicis, aúrum atque argentúm merumst.
Físxus hic apud nós est animus túos clauo Cupídinis:
Rémigio uelóque quantum póteris festina ét fuge:
Quám magis te in altúm capessis, tam aéstus te in portúm refert.
AR. Égo pol istum pórtitorem príuabo portório:
Égo te dehinc, ut mérita's de me et meá re, tractare éxequar,
Quóm tu me<d> ut méritus sum non tráctas <at>que eicís domo.

155. nec recte quae tu in nos dicis. The instances where *nec* (i.e. *ne*+*c*, *ne*+*que* = Indogerm. *-*qe*, Umbr. -*p* in *nei-p*, Gk. τέ) is used in composition to negative an idea are rare, e.g. *neg-otium*, *neg-lego*, *nec-ullus*, *nec-opinans*, *res nec mancipi*. It is so used here, *nec recte*=*male*, *quae nec recte dicis* =*quae male dicis*. Cf. v. 471 *ni isti nec recte dicis*, Bacch. 119 *tu dis nec recte dicis*, Pseud. 1085 *nam quanti refert ei nec recte dicere?*

aurum atque argentum merumst. Cf. Ar. Nub. 912 χρυσῷ πάττων μ' οὐ γιγνώσκεις, ibid. 910 ῥόδα μ' εἴρηκας, Shakspere Much Ado II. 1 'She speaks poniards, and every word stabs.'

156. clauo Cupidinis. Cf. Men. 86 and the proverb *clauo clauom eicere*.

157. remigio ueloque, i.e. using all possible means of propelling the ship. *Remis uelisque*, *uentis remisque* are alternative forms.

quantum poteris (this MSS. reading is altered by many editors to *quantum potis es*, needlessly) 'as fast as you can.' In this idiom whether personal, as here, or impersonal, as the common *quantum potest*, the reference in Plautus is to time, not extent.

158. quam magis te in altum capessis, tam aestus te in portum refert, 'the more you sheer out to the open sea, the more the tide brings you back to harbour.' *quam magis ... tam* (*magis* omitted) = *quanto ... tanto*, cf. Bacch. 1091 *quam magis id reputo, tam magis uror*, ibid. 1076 *quam magis in pectore meo foueo...magis curaest*, Men. 95 *quam magis extendas, tanto adstringunt artius*, Poen. 345 *quam magis adspecto, tam magis est nimbata &c.* *Quam magis* in Plautus in these five passages only, *magis* omitted in apodosis only here.

For *te capessis* cf. Amph. 262, Bacch. 113.

159. portitorem. Cleareta has compared her house to a harbour, into which the tide of love steadily drifts Argyrippus. Keeping up the metaphor he replies that he will 'not pay the pier-master the port-dues.' Cf. v. 241, Trin. 1107 *solutumst portitori iam portorium*, Cic. ad Att. II. 16. 4.

160. tractare exequar, 'I will proceed to treat,' 'I will go on

Cl. Mágis istuc percípimus lingua díci quam factís fore.
Ar. Sólus solitúdine ego ted átque ab egestate ábstuli:
Sólus si ductém, referre grátiam numquám potes.
Cl. Sólus ductató, si semper sólus quae poscám dabis.
Sémper tibi promíssum habeto hac lége, dum superés datis.
Ar. Quí modus dandó? nam numquam tú quidem expleri potes.
Módo quom accepisti, haúd multo post áliquid quod poscás paras.
Cl. Quíd modist ductándo, amando? númquamne explerí potes?
Módo remisistí, continuo iam út remittam ad té rogas.
Ar. Dédi equidem quod mécum egisti. Cl. Et tíbi ego misi múlierem:
Pár pari datum hóstimentumst, ópera pro pecúnia.
Ar. Mále agis mecum. Cl. Quíd me accusas, sí facio officiúm meum?

treating you.' Cf. Merc. 901 *inceptum hoc itiner perficere exequar*, Men. 246, Madvig Lat. Gr. 389—390, Roby 1344—1345.

162. lingua dici quam factis fore. Cf. λόγῳ)(ἔργῳ.

164. solus si ductem, 'even if I alone were to take her home': *ductare*, *uerbum lenonium*, *ductare* of a mistress, *ducere* of a wife.

si = *etiamsi*, 'even if,' as often in Plautus, e.g. vv. 405 and 414.

166. promissum habeto like *compertum*, *paratum*, *statutum*, *expertum*, *absolutum habere*, whence the perf. in the Romance languages as *j'ai promis*.

dum superes datis, '*i.e. dummodo ceteros amatores dando superes*.' Ussing.

167. qui modus dando? Fleckeisen and other editors, following Acidalius, give *quid modist dando* to harmonise with v. 169: *quid modist* is certainly unnecessary, even if we accept *dando* for the MS. *dandi*.

168. modo quom: *modo quod* codd., corr. Pylades. For the whole line cf. Truc. 52 *priusquam unum dederis, centum, quae poscat, parat*.

169. ductando amando: Plautine asyndeton. See Ussing on Amph. 13, Brix on Trin. 243 and 302.

171. egisti, 'bargained,' 'agreed with me that I should give.'

172. hostimentum, 'requital.' *Hostimentum beneficii pensatio*, Paul. ex Fest. p. 102: cf. *audi atque auditis hostimentum adiungito*, Ennius quoted Festus p. 270. So v. 377 *hostire*, 'to requite.'

173. si facio officium meum, 'if I only do what is my duty.'

Nám neque fictum usquámst neque pictum néque scriptum in poématis,
Vbi lena bene agát cum quiquam amánte, quae frugi ésse uolt.
<Ar.> Míhi quidem te párcere aequomst tándem, ut tibi durém diu.
<Cl.> Nón tu scis? quae amánti parcet, éadem sibi parcét parum.
Quási piscis itidémst amator lénae: nequamst nísi recens.
Ís habet sucum, is suáuitatem: eum quóuis pacto cóndias
Vél patinariúm uel assum, uórses quo pactó lubet.

Cf. Pseud. 913 *fuit meum officium ut facerem, fateor*, Truc. 699 *lepide ecficiam meum, era, officium*. Here the brutal plainness of Cleareta shews itself. She will take the traditional character assigned to her class and act up to it. *Fictum* of statuary, *pictum* of painting. From *pŏēmă* (= ποίημα) the usual gen. pl. is *poematum*, sometimes *poematorum*, but the dat. and abl. *poematis*, and occasionally *poematibus*, as Suet. Tib. 3.

175. cum quiquam amante, 'with any lover.' Cf. Pers. 476 *nec satis a quiquam homine accepi*, Cist. 84 *sed tu en unquam cum quiquam uiro consueuisti?* and Brix on Trin. 905 (Anhang).

176. mihi quidem te parcere aequomst tandem, 'it really is fair that you should spare *me*.' Langen (Beiträge, pp. 88—91) discusses the use of *tandem* in Plautus. He distinguishes two meanings (1) *tandem*, i.e. *tam-dem*, cf. *i-dem*, *totidem*, *tantus-dem*, means '*just as*,' was hoped, feared, expected, maintained, e.g. Trin. 591 *tandem impetraui abiret*, 'I have now got what I so long wished, viz. that he should go away.' (2) *tandem* generally in a question = 'wirklich,' 'really,' e.g. Mil. 66 *itan aibant tandem?* 'do you really mean to say they said so?' Men. 712 *quid tandem admisi in me ut loqui non audeam?* 'what have I really, &c.,' Stich. 290 *sed tandem opino aequomst eram mihi esse supplicem*, 'but it really is, I think, &c.,' and so in this passage. Similarly the frequent *quid tandem?*, as in v. 928, &c. This is better than to assume with Ussing that *tandem* = *saltem*.

ut tibi durem diu. Cf. Truc. 168 *rapere otiose oportuit diu ut essem incolumis uobis*.

177. non tu scis? Cf. v. 215, Amph. 703.

parcet: '*expectabatur praesens, futurum ad admonitionis formam accedit*,' Ussing. For *parcet...parcet* cf. Capt. 32 *nil pretio parsit, filio dum parceret*, Truc. 375 *utinam a principio rei repersisses meae, ut nunc repercis sauiis*, 'I only wish that from the outset you had been as sparing of my pocket, as you are now sparing of your kisses.'

179. condias from *condire*, 'to season,' a cookery term, whence *condimentum*.

180. patinarium, 'stewed in

Ís dare uolt, is se áliquid posci: nam íbi de pleno prómitur,
Néque ille scit quid dét, quid damni fáciat: illi reí studet:
Vólt placere sése amicae, uólt mihi, uolt pédisequae,
Vólt famulis, uolt étiam ancillis: ét quoque catuló meo
Súbblanditur nóuos amator, se út quom uideat gaúdeat.
Véra dico: ad suóm quemque hominem quaéstum esse aequomst cállidum. 186
AR. Pérdidici istaec ésse uera dámno cum magnó meo.
CL. Si écastor nunc hábeas quod des, ália uerba praéhibeas:

a pan.' For the contrasted methods of cooking fish cf. Hor. Sat. II. 4. 37—39 *nec satis est cara pisces auerrere mensa, | ignarum quibus est ius* ('sauce') *aptius, et quibus assis | languidus in cubitum iam se conuiua reponet.* I have placed the comma after *assum*: *patinarium* and *assum* belong to *condias*, not to *uorses*. 'You may season as you will, stewed or fried, you may treat in any way you choose.' On the formation of *assus* (*arere* cf. *assula* and *astula*) see Müller, Hdb. II.[2] p. 307.

181. ibi (codd. *ubi*—a necessary correction) = *in eo*, 'in his case.'

182. illi rei studet, 'here is what he is anxious about': *ille* like ἐκεῖνος refers to what is to follow, i.e. *illi* is explained by the three following lines.

183. uolt placere sese, 'he wishes to please his lady-love, to please me (the lena), to please the waiting-woman, the man-servants and the maid-servants too.' Cf. Men. 540 (*loquitur ancilla*) *amabo, mi Menaechme, inauris* ('ear-rings') *da mihi...ut te lubenter uideam quom ad nos ueneris*, and the well-known passage Trin. 251—255: for *pedisequa* cf. Aul. 800 *nunc interim spatium ei dabo exquirendi meum factum ex gnatae pedisequa nutrice anu.*

185. se ut quom uideat gaudeat, 'that the dog may be glad to see him.' For *se* where *eum* might be expected see Brix on Mil. 182.

186. quemque hominem, 'that every human-being': *homo* applies to women as well as men, see Epid. 526 with references there given. The whole sentiment is repeated *uerbatim* Truc. 416 (where also a woman is speaking) *ad suom quemque hominem quaestum esse aequomst callidum*, and ibid. 932 *omnes homines ad suom quaestum callent.*

188. si ecastor. *Ecastor* (the regular woman's oath, never used by men) belongs properly to *praehibeas*. But the asseveration is brought forward in the sentence and placed next after *si*. Cf. Epid. 116 *si hercle haberem, pollicerer* = 'egad, if I had it, I would promise it,' with note there. So here 'By our lady, if you now had anything to give, you would tell a different tale.' *Des...praehibeas*, Plautine pres. subj. of the unfulfilled con-

Núnc quia nil habés, maledictis te eám ductare póstulas.
AR. Nón meumst. CL. Nec meúm quidem edepol ád te ut mittam gráti<i>s.
Vérum aetatis átque honoris grátia hoc fiét tui:
Quía nobis lucró fuisti pótius quam decorí tibi,
Sí mihi dantur dúo talenta argénti numerata ín manum,
Hánc tibi noctem honóris causa gráti<i>s donó dabo.
AR. Quíd, si non est? CL. Tíbi non esse crédam: illa alio ibít tamen.
AR. V́bi illaec quae dedi ánte? CL. Abusa: nám si ea durarént mihi,
Múlier mitterétur ad te, númquam quicquam póscerem.

dition. Cf. v. 393, v. 427, Stich. 190 *uocem te ad cenam, nisi egomet cenem foris*, ibid. 486 *si possit, uelim*, ibid. 508 *satis abs te accipiam, nisi uideam mihi te amicum esse*, Epid. 331 (note).

Praehibeas for *praebeas*. Cf. Rud. 138 *ut uerba praehibes, me perisse praedicas.*

189. postulas, 'you expect' (=ἀξιοῦν), cf. Amph. 361, Pseud. 853, Stich. 488.

190. non meumst, 'it's not my way,' Trin. 123 *non istuc meumst*, Ter. Haut. 549 *non est mentiri meum*, Pers. 47, Mil. 1363, Cic. Fam. VI. 5.

nec meum quidem edepol, 'no! nor is it my way either to send her to you for nothing.' On affirmative *quidem* strengthened by affirmative particles *pol*, *edepol*, *ecastor*, *hercle*, see Brix on Capt. 357: *gratiis* in Plautus is regularly trisyllabic, not dissyllabic *gratis*.

192. lucro...decori, predicative datives.

193. numerata, common with sums of money in the sense 'counted,' i.e. 'paid in cash,' e.g. Trin. 965, Pseud. 1149, Pers. 524. On the distinction between *numerare* and *adnumerare* (v. 501) see Langen (Beiträge, pp. 93—95). 'Two talents paid down into my hand' is named as an impossibly large sum in grim joke.

195. illa alio ibit tamen, 'Philaenium shall go to some one else all the same.' Plautus is fond of keeping *tamen* till the last place in the line and sentence. See on Epid. 426.

196. ubi illaec quae dedi ante? *Sunt* omitted, as often in such questions. Cf. *sed quid hoc?* and Men. 281 *ubi conuiuae ceteri?* with Brix's note.

abusa is by Nonius (p. 76 *abusa, utendo consumpta*) taken as a passive, and in this Ussing seems to acquiesce. I prefer to understand it as *abusa sum*, 'I have spent it all.' For *sum* omitted in a statement (not in a question as in the preceding clause) cf. v. 555 *fugae potiti* sc. *sunt*, v. 648 *satis locuti* sc. *estis*, and Brix on Trin. 535. *Abutor* in Plautus and Terence takes acc. only, e.g. Bacch. 360 *nos aurum abusos*, Trin. 682 *qui abusus sum tantam rem patriam.*

Díem aquam solem lúnam noctem, haéc argento nón emo:
Cétera quae uólumus uti Graéca mercamúr fide.
Quom á pistore pánem petimus, uínum ex oenopólio,
Si aés habent, dant mércem: eadem nós discip<u>lina útimur:
Sémper o[c]culataé manus sunt nóstrae, credunt quód uident.
Vétus est 'nili coáctiost'—scis cúius: non dico ámplius.
Ar. Áliam nunc mi orátionem déspoliato praédicas,

199. cetera quae uolumus uti. Unless we are prepared to allow that the last syllable of *cetera* is scanned long, there is a syllable wanting. Various remedies have been suggested *quaeque* (i.e. *quaecunque*), *quae nos*, *si quae &c.*: Leo *ceterum*, which I should adopt did not the contrast with the common heritage of all men as described in the previous line require *cetera*. The neut. plur. was originally long. Dr Munro suggested *cetera* <*ea*> *quae* &c.

uti followed by acc., though the abl. is the more common case in Plautus. Cf. Epid. 263 *utitor consilium* (note). The abl. in v. 201.

Graeca mercamur fide, 'we purchase on Greek credit,' i.e. for cash. '*Graeca fides enim nulla fides est, quoniam Graeci emptoribus nihil credunt.*' Ussing.

201. discipulina, 'system,' Mil. 187 *earumque artem et disciplinam obtineat colere*, Cas. 626 *quod haud Atticam condecet disciplinam. Discipulina* is a parallel form of *disciplina*. Cf. *fauitores*, *purigare*, *extempulo*, Introd. p. xxi., and see Müller, Hdb. II.^{2} p. 277.

202. oculatae, 'our hands have always eyes, they believe what they see,' i.e. we trust no one unless we see the price. For the metaphor cf. Aesch. Cho. 854 οὔτοι φρέν' ἂν κλέψειεν ὠμματωμένην: Soph. O. C. 74 ὅσ' ἂν λέγωμεν πάνθ' ὁρῶντα λέξομεν, Milton P. L. III. 51—55, Pseud. 301 *emito die caeca hercle oliuom, id uendito oculata die*, i.e. buy for credit and sell for cash: and for the word cf. Truc. 486 *pluris est oculatus testis unus, quam auriti decem.*

203. uetus est 'nili coactiost'—scis cuius. Cleareta says she gives no credit, and illustrates this by a proverb part of which she omits. It is at least probable that the missing word would metrically fit into the place of *scis cuius* which is unexpectedly substituted for it. This word the audience could supply better than we can. (1) If we keep *nili coactiost* (the first two syllables of *coactio* scanned as one by synaeresis) the meaning will be 'there's no use calling in—you know what,' i.e. nothing, or the money of him who has nothing, sc. *nili* or perhaps *mendici*. And F. Leo's *coemptiost* does not much alter this sense.

(2) But Prof. Palmer makes two suggestions worth considering (*a*) *nili cautiost scis cuius*, sc. *mendici* 'a beggar's bond is worthless,' (*b*) *nili coctiost scis cuius*, 'it's no use trying to boil you know what,' a reference to λίθον ἕψειν (Hermathena IV. 134 and V. 308). This

[Longe aliam, inquam, praebes nunc atque olim quom dabam]
Áliam atque olim quom ínliciebas mé ad te blande ac bénedice.
Túm mi aedes quoque árridebant, quom ád te ueniebám, tuae.
Me único unum ex ómnibus te atque íllam amare ai[e]bás mihi.
Vbi quid dederam, quási columbae púlli in ore ambaé meo
Vsque eratis: meó de studio stúdia erant uostra ómnia.
Vsque adhaerebátis: quod ego iússeram, quod uóluеram,
Fáciebatis: quód nolebam ac uótueram, de indústria
Fúgiebatis néque conari id fácere audebatís prius.
Núnc neque quid uelím neque nolim fácitis magni, péssumae.
CL. Nón tu scis? hic nóster quaestus aúcupi simíllumust.

last is tempting, but until we are sure of the proverb alluded to emendation is risky.

205. longe aliam &c. This is an unmetrical doublet of v. 204; it is labour lost to try and improve it.

206. aliam atque olim quom inliciebas. Epanalepsis of v. 204. 'Different I say from what you used to say (sc. *praebebas*) when you tried to attract me to you with kind and coaxing words.' *Benedice*=*bonis uerbis*, a rare meaning.

208. unice unum. The two words are purposely juxtaposed, but *unice* belongs to *amare*. For its position cf. Capt. 455 *at etiam dubitaui, hos homines emerem an non diu*, where *diu* goes with *dubitaui*, Mil. 609 *sterilis hinc prospectus usque ad ultumamst plateam probe*, where connect *sterilis* and *probe*, Pseud. 433 *sed si sint ea uera, ut nunc mos est, maxume*, where *maxume* belongs to *uera*.

aibas, cf. *nequibam*, *gestibam*, *mollibam*, *audibam*: Epid. 73 (note).

209. columbae pulli. '*Nota est columbarum in osculando improbitas et lasciuia.* Cf. Catull. 68. 125, Prop. II. 15. 27.' Lambinus.

210. meo de studio erant, 'were according to,' 'were modelled on my taste.' Ussing compares Mil. 1029 *de meis uenator uerbis*, and Most. 761 *de exemplo meo ipse aedificato*.

212. uotueram, i.e. *uetueram*.

214. pessumae, 'curse you,' cf. v. 149.

215. non tu scis? v. 177.

aucupi. As *similis* in Plautus always takes the gen., *aucupi* must

Aúceps quando cóncinnauit áream, offundít cibum:
Áues adsuescunt: nécessest facere súmptum qui quaerít lucrum. 217. 218
Saépé edunt: semél si captae súnt, rem soluont aúcupi.
Ítidem hic apud nos: aédis nobis áreast, aucéps sum egó,
Éscast meretrix, léctus inlex ést, amatorés aues. 221
Béne salutandó consuescunt, cómpellando blánditer,

be, not the dat. of *auceps*, but the gen. of *aucupium*. For this comparison with bird-catching, cf. Bacch. 50 *uiscus merus uostrast blanditia*, Truc. 964 *lepide ecastor aucupaui atque ex mea sententia*, Poen. 679.

216. concinnauit. *Concinnare* is a favourite colloquial word for 'working up' anything. Here it is 'has worked up in readiness,' i e. 'has prepared.' Rud. 96 *concinnem lutum*, Men. 102 *tantas struices concinnat patinarias*, ibid. 739 *quam* (*pallam*) *mihi dedit alia mulier, ut concinnandam darem.*

217. aues adsuescunt. It will be agreed that *adsuesco* here and *consuesco* in v. 222 must both be taken as verbs neuter or verbs active. The translation 'the birds become familiarised' is unobjectionable here, though it involves a change of subject. But in v. 222 'they become familiarised' with *bene salutando &c.* is not so suitable. Ussing however so takes it. But see Munro's note on Lucr. IV. 1282 where examples of compounds of *suesco* used transitively are quoted, e.g. Hor. Sat. I. 4. 105 *insueuit pater optimus hoc me*, ibid. II. 2. 109 *adsuerit mentem corpusque superbum*. On the whole I should prefer to take both verbs as transitives here with *aucupes*, i.e. *lenones* as subj. and *aues*, i.e. *amatores*, as object.

necĕssest. The second syllable is scanned short, the 'law of position' being neglected before *ss*, as in *dedĭsse*, *ĕsse &c.* *Necessest* is scanned in the same way, Pseud. 995. With the sentiment that there is no gain possible without an outlay, cf. Ter. Adelph. 216 *pecuniam in loco neglegere maxumum interdumst lucrum.*

219. rem soluont aucupi, 'they recoup the fowler.' Cf. v. 321, v. 454, Curc. 553 *tibi res soluta est recte*, Pseud. 630, and Livy VI. 14. 5 *rem creditori palam populo soluit*, quoted by Ussing.

220. auceps sum ego, for this unusual order cf. Mil. 1082 *natus sum ego*, and Trin. 166 *ruri dum sum ego unos sex dies.*

221. inlex, from *inlicere*: Nonius, p. 6 *inlicere est proprie illaqueare.* The word occurs also Poen. 748 *qui illi malae rei tantae fuimus inlices*, and Pers. 596 *me impulsore aut inlice.* With the whole passage cf. Men. 353 *sternite lectos, incendite odores: munditia inlecebra animost amantium: amanti amoenitas malost, nobis lucrost.*

222. blanditer, but v. 206 *blande.* Plautus is fond of adverbs in *-ter*, and uses them alongside the forms in *-e*. Thus *saeue saeuiter*, *auare auariter*, *firme firmiter &c.* Cf. Pseud. 1290 *cogito saeuiter blanditerne adloquar.* On *consuescunt* see v. 217.

Ósculando, orátione uínnula, uenústula.
Sí papillam pértractauit, haúd est ab re | aúcupis.
Sáuium si súmpsit, sumere eúm licet sine rétibus.
Haécine te esse oblítum, in ludo quí fuisti tám diu?
AR. Túa ista culpast, quaé discipulum sémidoctum abs te ámoues.
CL. Rémeato audactér, mercedem sí eris nactus: núnc abi.
AR. Máne, mane, audi: díc, quid me aequom cénses pro illa tíbi dare,
Ánnum hunc ne cum quíquam alio sit? CL. Túne? uigintí minas:
Átque ea lege: si álius ad me príus attulerit, tú uale.
AR. Át ego est etiam príus quam abis quod uólo loqui. CL. Dic quód lubet.

223. uinnula, ἅπαξ εἰρημένον, 'wheedling.'

224. ab re, 'away from the interest of,' i.e. 'contrary to the interest of,' must be carefully distinguished from *ex re*=*in rem*, 'for the interest of.' Thus Trin. 238 *subdole ab re consulit*, 'craftily advises them contrary to their interests,' Capt. 338 *dum ab re nequid ores*, but Pseud. 336 *ex tua re non est*, 'it is not to your interest,' Capt. 386 *quod in rem recte conducat tuam*, 'what would be really to your interest &c.'

225. sine retibus, i.e. without the paraphernalia of the fowler, none of the tricks of the trade will be required.

226. in ludo, 'in the training-school,' sc. of love—a metaphor kept up in the reply. Cf. Truc. 735 AST. *litteras didicisti: quando scis, sine alios discere.* DIN. *discant, dum mihi commentari liceat, ni oblitus siem.* For the infin. of indignant exclamation (*haecine te esse oblitum?*), cf. v. 127.

228. mercedem, technical for 'the fee' of a schoolmaster, doctor &c., e.g. Juv. VII. 157 *nosse uelint omnes, mercedem soluere nemo.*

230. tune? 'what you?' *nĕ interrogatiua*, continually answered by *nē confirmatiua*, as in the common *egonĕ? tunē*='what I?' 'yes you!' To me the *tune* of the MSS. seems quite correct, and the alteration of Camerarius *tene* (sc. *quid aequom censeo dare?*) unnecessary.

231. tu uale, 'then good-bye to *you*': put into *oratio recta*. For *uale* as *formula irridentis*, see Epid. 492.

232. at ego est &c. The order is *at est etiam quod ego uolo loqui prius quam abis*, 'O but *I* have still something I want to say before you go.' For the arrangement of the words cf. Stich. 117 *quoi male faciundist potestas, quom ne id faciat temperat*, Mil. 920 *si*

AR. Nón omnino iám perii: est relícuom quo pereám magis.
Hábeo unde istuc tíbi quod poscis dém: sed in legés meas
Dábo, ut<i> scire póssis, perpetuom ánnum hunc mihi uti séruiat
Néc quemquam interea álium admittat prórsus quam me ad sé uirum.
CL. Quín, si tu uolés, domi serui quí sunt castrabó uiros.
Póstremo, ut uolés nos esse, sýngraphum facito ádferas.
Ýt uoles, ut tíbi lubebit, nóbis legem inpónito:
Módo tecum una argéntum adferto, fácile patiar cétera.
[AR.] Pórtitorum símillumae sunt iánuae lenóniae:

non nos materiarius (sc. *negotiator*) *remoratur*, *quod opust qui det*.

233. est relicuom quo peream magis, 'there is a balance left for still further ruin.' In Plautus *relicuus* is always quadrisyllabic, see v. 442, Capt. 16, Bacch. 1098 &c.

234. in leges meas, 'on my own terms.' Capt. 181 *meis me addicam legibus*, 'I will make myself over on my own terms,' Ter. Haut. 998 *pacem in leges conficiet suas*.

235. uti scire possis, parenthetical, for *uti seruiat* follows directly after *dabo*.

perpetuom annum hunc, 'that she may be at my disposal the whole of the next year.' *Hic* in this use means the nearest days on one side or the other, i.e. the last or the next, the nearest in the past, or the nearest in the future, e.g. v. 428 *triduom hoc* = these last three days, Men. 104 *sed mi interuallum iam hos dies multos fuit* = these many days past, Pseud. 283 *aliquot hos dies manta modo* = the next few days, Men. 950 *elleborum potabis faxo hosce aliquos uiginti dies* = within the next three weeks or so.

238. ut uoles nos esse = *ita ut uoles nos esse*. Cf. Trin. 46 *si ita's ut ego te uolo*, Bacch. 399 *nunc certamen cernitur, sisne necne ut esse oportet*, Capt. 236 *nunc ut mihi te uolo esse autumo*.

syngraphum. In Cicero *syngrapha* is the regular form. But in Plautus *syngraphus*, see v. 802, Capt. 450: i.e. ἡ σύγγραφος becomes masc. in Plautus just as e.g. σχῆμα becomes fem., also *syrma*, *diadema*, *dogma*, *glaucuma* (γλαύκωμα).

241. This and the next line, assigned by the MSS. to Argyrippus, Lambinus proposed to give to Cleareta. The resemblance to v. 159 '*suspicionem de origine eorum mouet*,' Leo. Yet if they are genuine v. 159 makes it necessary to keep *portitorum*, not to change e.g. with Bothe to *portuum*. The second syllable of *simillumae* must then be scanned short, cf. Stich. 532 *uicĭssatim*, Men. 359 *potĭssumus*, Trin. 833 *satĕllites &c.* It will be remembered that double consonants, according to Festus,

Si ádfers, tum patént: si non est quód des, aedes nón patent.
<Ar.> Ínterii, si nón inuenio ego íllas uigintí minas:
Ét profecto, nísi illud perdo argéntum, pereundúmst mihi.
Núnc pergam ad forum átque experiar ópibus, omni cópia:
Súpplicabo, exóbsecrabo, ut quémque amicum uídero.
Dígnos, indignós adire atque éxperiri cért*a* <*rest*>:
Nám si mutuás non potero, cértumst sumam faénore.

were first written by Ennius, hence their neglect in pronunciation by Plautus is not surprising.

[Exit Cleareta—for the last six lines of the scene Argyrippus is alone upon the stage.

244. nisi illud perdo argentum, pereundumst mihi. *Pereo* is used regularly as the pass. of *perdo*. 'Unless I can lose that money I must be lost myself.' Cf. v. 637 *ille qui illas* (*minas*) *perdit saluos est; ego qui non perdo pereo*, Truc. 951 *tu prior perde et peri*.

245. ad forum, where the *mensae* of the *argentarii* were.

opibus, omni copia, in apposition 'I will make trial of my means, of every resource.' If *omni* were not given with *copia*, *omnibus* would be required with *opibus*. Cf. Most. 341 *summis opibus atque industriis*. Loewe-Goetz propose *omnes omni copia*.

246. exobsecrabo, ἅπαξ εἰρημένον, a strengthened form of *obsecrabo*, 'I will earnestly entreat.'

ut quemque, cf. v. 945, Amph. 1048, Poen. 106, Capt. 500 *ubi quisque uident*, Curc. 177 &c.

247. The MSS. give as the end of the line *certumst mihi*. But the metre will not allow the words: and it is not likely that the phrase was repeated in two consecutive lines. Hence Fleckeisen proposed *stat mihi*. But Langen objects to *stat* as un-Plautine and quotes numerous instances where a phrase is repeated in an almost identical form (Beiträge, p. 92). He proposes *certa rest*. In Trin. 270 A has *certa est res*, the other MSS. *certumst*: *certa rest* concludes the line, Pers. 223, Merc. 857. *Certa res* and *certum* occur together, Stich. 473.

248. nam si mutuas non potero, sc. *sumere* from *sumam*. Cf. Capt. 303 *memini quom dicto haud audebat* (sc. *laedere*), *facto nunc laedat licet*, Pseud. 120 *si neminem alium potero* (sc. *tangere*), *tuum tangam patrem*. Transl. 'if I shall fail to get the money (sc. *uiginti minas*, v. 243) as a friendly loan, I am resolved to borrow it at usury.' For *mutuas* cf. Pseud. 294 *nullus est tibi quem roges mutuom argentum?* and Nonius, p. 439 *mutuum a fenore hoc distat, quod mutuum sine usuris, fenus cum usuris sumitur*. *certumst sumam*, cf. v. 448 *nunc adeam optumumst*, Epid. 59 (note).

[Exit Argyrippus.

ACTVS II

LIBANVS.

Seruos

Hércle uero, Líbane, nunc te méliust expergíscier
Átque argento cónparando fíngere falláciam.
Iám diust factúm, quom discesti áb ero atque abi<i>sti ád forum,
(Ígitur inueniúndo argento ut fíngeres falláciam.)
Íbi tu ad hoc diéi tempus dórmitasti in ótio.

ACT II, SCENE I (249—266). Libanus returns reproaching himself because he has not yet devised a plan for getting the money.

Septenarian trochaics continued up to v. 380.

The soliloquy reads like a parody on a tragic monologue.

250. It is impossible to keep both v. 250 and v. 252. Fleckeisen brackets v. 250. But v. 252 is the impostor. It reads like an echo of v. 250, and the use of *igitur* can hardly pass muster. Hence with F. Leo and F. Havet obelize v. 252.

fingere (*si uera lectio*) must be scanned *fingerē*. To avoid this I should be inclined to read with F. Havet *fingier* which accords well with *expergiscier*, 'now it is better that you should rouse yourself, and a fraud be framed for getting the money.'

251. iam diust factum quom, 'it is now a long time since,' cf. v. 890.

discesti must not be regarded as a mere contraction of *discedisti*. It is a parallel form = *discēd-sti*. So *dixti*, *duxti*, *uexti*, *spexti*, *misti*, *scripsti*, &c. with the corresponding infins. *dixe*, *duxe*, *vexe*, &c.

252. igitur. As the line is without a doubt spurious it is needless to discuss this 'apodotic' use of *igitur*, e.g. Mil. 772 *quando habebo, igitur rationem mearum fabricarum dabo.*

253. ibi = *in foro*, i.e. it refers to *ad forum* in v. 251, a further indication that v. 252 is an intruder.

dormitasti, 'you have been dreaming.' Bacch. 240 *haud dor-*

Quín tu abs te socórdiam omnem réice et segnitiem ámoue
Átque ad ingeniúm uetus uorsútum te recipís tuom?
Sérua erum: caue tú idem faxis álii quod serui solent,
Quí ad eri fraudátionem cállidum ingeniúm gerunt.
Vnde sumam? quem ínteruortam? quo hánc celocem cónferam?
Ínpetritum, inaúguratumst: quóuis a<d>mittúnt aues.
Pícus et corníx [est] ab laeua, córuos, parra ab déxtera

mitandumst: opus est chruso Chrusalo, Trin. 981 *dormitas, senex*.

254. quin ... reice ... amoue ... recipis. Plautus uses *quin* in exhortation both with imper. and indic. Ussing objects to both moods being used together and alters to *recipe te tuom*: Lambinus changed all three verbs into the indic. But Müller (Nachträge p. 5) defends the passage as it stands, and the most recent editors (Leo, Goetz and Schoell) print it without alteration.

Donatus distinguishes *socordiam* of mental sluggishness from *segnitiem* of sluggishness in action. '*Segnitiem ad agendum, socordiam ad considerandum.*' *Segnitiem* (not *segnitiam*): so *mollities*, *materies*, *tristities*, *pauperies*, *nequities* in nom. and acc. only. See Brix on Mil. 1203.

255. ad ingenium uetus uorsutum te recipis tuom, 'go back to your old craftiness.' Cf. Ter. Adelph. 71 *si sperat clam fore, rursum ad ingenium redit*.

256. caue faxis, 'mind you don't do.' *Caue* with simple subjunctive is common in 2nd person, especially in poetry. Cf. *caue dicas*, *caue siris*, &c. *Faxim*, *axim*, *capsim*, &c. are properly optatives of an original sigmatic aorist.

258. interuortam, 'swindle.' See on v. 97 and cf. v. 359 *quo modo argento interuortam et aduentorem et Sauream*, Rud. 1400 *non hercle istoc me interuortes*, Pseud. 900.

quo hanc celocem conferam? 'whither am I to steer this despatch-boat?' i.e. myself. Cf. Mil. 986, Epid. 74, Pseud. 1306.

259. inpetritum. *Inpetrio* is the augural form of *inpetro*. See Cic. de Diuin. I. 16. 28, II. 15. 35. Libanus says he has taken the auspices and the omens are all good. The birds let him take what direction he pleases (*quouis admittunt*).

260. picus et cornix ab laeua, coruos, parra ab dextera. See Epid. 184 (note). Some birds were favourable if seen on the right, others if seen on the left. Cic. de Diuin. I. 39. 85 *cur a dextra coruus, a sinistra cornix faciat ratum?* agrees with the present passage. On the other hand Aul. 624 *non temere est, quod coruos cantat mihi nunc ab laeua manu* is a bad omen. But here they are all favourable. The birds seen on the left are those which when seen on the left are of good omen, and so with those that are seen on the right. On *ab* used of the side concerned see Roby 1813.

B[1]DE *porro* for *parra*.

Cónsuadent: certum hérclest uostram cónsequi senténtiam.
Séd quid hoc, quod pícus ulmum túndit? haud temeráriumst.
Cérte hercle ego quantum éx augurio <*eíus*> pici intéllego,
Aút mihi in mundó sunt uirgae aut átriensi Saúreae.
Séd quid illuc, quod éxanimatus cúrrit huc Leónida?
Métuo quom illic óbscaeuauit meaé falsae falláciae. 266

261. certum herclest uostram consequi sententiam, ''gad I'm determined to follow your advice,' spoken as if addressed directly to the birds. *Consequi*=*sequi* Amph. 880, Rud. 241 and 493.

262. sed quid hoc? 'but what's this?' 'what's the meaning of this?' an expression of surprise at some unexpected or unwelcome sight (Mil. 1344, Pseud. 22, Epid. 344), more common without than with *est*. Cf. v. 265.

quod picus ulmum tundit. The pie had appeared on the left, and therefore was favourable. But he is tapping an elm, 'the birch-rod of the ancients,' and this was ominous. '*Vlmus unde uirgae fiebant quibus uapulabant serui.*' Cf. Epid. 311 and 626.

haud temerariumst (*haud* Nonius p. 414, *non* codd.), 'it's not for nothing,' i.e. it has a meaning, cf. Aul. 184 *non temerariumst, ubi diues blande appellat pauperem:* elsewhere *non* or *haud temere est*, as Aul. 624 quoted on v. 260. So *non forte*, *haud frustra*. Cf. Epid. 714.

263. ex augurio eius pici. B has *ex augurio auspicii*, DE *auspitii*, Camerarius proposed *ex augurio auspicioque* and most editors have followed him. But the change is for the worse; the two words are little more than a tautology, and, if that cannot be considered conclusive in comic diction, there certainly is a defining genitive required. To me Gertz's *eius pici* seems as certain as it is brilliant. Ussing ('*uerum inuenit Gertzius*') adopts it, Leo has *huius pici*, which is the same thing and not so close to the emended word. But Loewe-Goetz '*ueremur ut sic recte Latine dicatur.*'

264. in mundo sunt uirgae, 'there are rods in pickle either for me or Saurea.' Libanus interprets the tapping of the elm to portend *uirgae ulmeae* for himself or Saurea, as he shall fail or succeed. *in mundo*, a substantivised neut. adj. from *mundus*, in this phrase only, = 'in a state of neatness,' i.e. all clean and ready, hence used for *paratus*. Cf. v. 316, Stich. 477, Epid. 618, Pers. 46.

atriensi, '*atrio propositus atque adeo totius domus quasi procurator quidam*,' Ussing: 'major-domo.' Cf. Pseud. 609, PS. *condus promus sum, procurator peni.* HA. *quasi te dicas atriensem.* PS. *immo atriensi ego inpero.*

265. sed quid illuc? See v. 262. The running up of Leonidas out of breath to Libanus is a token that he has news, and after the elm-omen Libanus fears it must be bad news.

266. metuo quom. The MSS. give *metuo quod* here and Mil. 891. But Nonius p. 145 gives

LEONIDA. LIBANVS.
Serui II

LE. V́bi ego nunc Libanúm requiram aut fámiliarem fílium,
V́t ego illos lubéntiores fáciam quam Lubéntiast?
Máxumam praedam ét triumphum eis ádfero aduentú meo.
Quándo mecum páriter potant, páriter scortarí solent,
Hánc quidem quam náctus praedam páriter cum illis pártiam.
LI. Íllic homo aedis cómpilauit, móre si fecít suo:
Vaé illi qui tam indíligenter óbseruauit iánuam.
LE. Aétatem uelím seruire, Líbanum ut conueniám modo.

cum and *metuo quod* is not found elsewhere. It must be corrected in both passages.

obscaeuauit, only here and Stich. 460. *Scaeua* is an omen, whether good or bad, e.g. Pseud. 1137 *bona scaeuast mihi*. But *ob* gives the verb a bad sense. 'I am apprehensive now that the bird there has brought an evil omen for my treacherous trick.' *Falsae fallaciae* is in the true Plautine style. See v. 286, and Epid. 120 and 651, Brix on Trin. 302.

ACT II, SCENE 2 (267—380). Enter the second slave Leonidas in search of Libanus and Argyrippus. He has by chance encountered the messenger who is bringing Saurea the price of some asses sold to a merchant of Pella. He has at once assumed the character of Saurea, and enlists Libanus in the plot for obtaining fraudulent possession of the money.

267. requiram, with the force of the simple verb only as Epid. 492 *ego illam requiram iam ubiubist*.

familiarem filium, 'the son of the house,' i.e. Argyrippus. Cf. v. 309, Capt. 273.

268. lubentiores quam Lubentiast. Cf. Cist. 471 *O salute mea salus salubrior*.

270. quando, purely causal, a sense in which it is frequent in Livy, otherwise poetical and post-Augustan. Cf. Mil. 705 *quando habeo multos cognatos, quid opus sit mihi liberis?*

271. quam nactus, sc. *sum*. So *sum* is omitted v. 856, Amph. 964, Stich. 73 (according to A), &c. See Brix on Trin. 535.

partiam. This non-deponent form is found also Amph. 1035, Mil. 707. Similarly we have *indipiscet* v. 279 and *nictet* v. 784. Brix has a list of non-deponents Mil. 172.

273. obseruauit ianuam, cf. Mil. 353 *id me agere oportet, hoc obseruare ostium*. Libanus pities the *ianitor* who has allowed Leonidas to plunder the house.

274. aetatem, 'my whole lifetime,' v. 21.

LI. Meá quidem hercle | ópera liber númquam fies ócius.
LE. Étiam de tergó ducentas plágas praegnatís dabo.
LI. Lárgitur pecúlium: omnem in térgo thensaurúm gerit.
LE. Nám si huic occasióni tempus sése supterdúxerit,
Númquam edepol quadrígis albis índipiscet póstea.
Érum | in obsidióne linquet, ínimicum animos aúxerit.
Séd si mecum occásionem opprímere hanc quae obuenít studet,
Máxumas opímitatis gaúdio effertíssumas

275. mea quidem hercle opera, 'if *I* can help it': $=$*per me seruias licet.* This and the remarks of Libanus that follow are 'asides.' Leonidas has not yet caught sight of him and does not see him until Libanus shouts v. 296.

276. praegnatis, 'big,' i.e. so hard that they swell up: *praegnas* for *praegnans* in early Latin: *ducentas* is put for an indefinitely large number, a sense in which *sescenti* is very familiar.

277. thensaurum: the *n* is inserted to mark that the letter in Greek was η not ϵ. Cf. Trin. 18 *huic Graece nomen est Thensauro fabulae.* Conversely the Greeks express the Latin *-ens* by *-ης*. See Munro's note on *Scaptensula* Lucr. VI. 810.

278. nam si huic occasioni tempus sese supterduxerit, lit. 'if time shall have withdrawn itself from this chance.' *Supterducere se alicui* $=$ *surripere se alicui*, as Mil. 344 *ne tibi clam se supterducat istinc*, Men. 449 *Menaechmus se supterduxit mihi.* In other words, if this chance is allowed to slip it will never recur. But metrically the line is unsatisfactory. Various transpositions have been tried. Leo adopts Brachmann's conjecture *nam si nunc occasioni sese supterduxerit*, making Libanus the subject of both *supterduxerit* and *indipiscet.* This is neat but does not account for the MSS. reading.

279. quadrigis albis. The four horses are to typify the greatest speed attainable, and the same idea is emphasised by *albis*, for white horses were supposed to be the fleetest. Cf. Catull. 58. 10 *non Rhesi niueae citaeque bigae*, Verg. Aen. XII. 84 (the horses of Turnus) *qui candore niues anteirent, cursibus auras*, Aul. 585 *citis quadrigis citius.*

indipiscet, the active form also Aul. 768 *indipisces*, but deponent Epid. 451, Rud. 1315, Stich. 563, &c. For the formation *indu*(*endo*) cf. *induperator*, *indaudire*, *indupedat.*

280. inimicum, on the short form see v. 153. Roman military metaphors are very common in Plautus, e.g. v. 105, Epid. 159 and 543. See Kampmann *De re militari apud Plautum.*

282. opimitatis. Capt. 769 *maxumas opimitatis opiparasque offers mihi.* The word is Plautine and post-classical.

Suís eris ille úna mecum páriet, gnatoque ét patri,
Ádeo ut aetatem ámbo ambobus nóbis sint obnóxii,
Nóstro deuinctí beneficio. Li. Vínctos nescioquós ait.
Nón placet: metuo ín commune néquam fraudem fraúsus sit. 286
Le. Périi ego oppidó, nisi Libanum inuénio iam, ubi ubist géntium.
Li. Íllic homo socium ád malam rem quaérit quem adiungát sibi.
Nón placet: pro mónstro extemplost, quándo qui sudát tremit.
Le. Séd quid ego hic properáns concesso pédibus, lingua lárgior? 290

283. suis eris, 'his masters,' is explained by *gnatoque et patri*. For *-que et* cf. Mil. 1315 *materque et soror*, ibid. 1348 *metuoque et timeo*, Capt. 313 *auditque et uidet*, Stich. 661 *mihique et tibi*.

284. obnoxii, 'under an obligation,' 'indebted.' Cf. Epid. 695 (*manus meae*) *nihil uolunt obnoxiae esse*.

286. in commune, '*et mihi et sibi*' Ussing paraphrases, i.e. 'for us both,' and so the phrase is commonly understood. But Leo's note is '*commune τὸ κοινόν*: *intellegit ἀπαγωγὴν κλοπῆς δημοσίων χρημάτων*.' And as Plautus is working on a Greek original this is very probable.

fraudem frausus sit. The favourite Plautine *figura etymologica*. '*Frausus pro fraudatus*,' Nonius p. 112.

287. perii ego oppido, 'I am utterly ruined': the same phrase Amph. 299, Epid. 325. Quintilian (VIII. 3. 25) says that *oppido* was obsolete in his time. Cicero uses the word occasionally, Livy two or three times.

288. ad malam rem = *ad malum*, and used by a slave both *mala res* and *malum* mean 'a thrashing.'

289. pro monstro = *ἀντὶ τέρατος*, 'it is portentous when a man who perspires shivers.' The editors quote Hippocrates ἐπὶ ἱδρῶτι φρίκη οὐ χρηστόν. There would seem to be a lacuna between vv. 288 and 289. Leonidas in the text as we have it has said nothing to call forth this medical remark from Libanus.

290. concesso pedibus, lingua largior. '*Largior uel comparatiuus est, uel uerbum. Si pro adiectiuo acceperis, sensus: dum lingua largus sum. Sin pro uerbo: lingua mea non parcus sum. Quod rectius.*' Weise. But Ussing takes it as an adj. *Largus* is used in the play with abl. v. 598 *opera largus nocturna*, and with gen. v. 533 *largus lacrumarum*. But surely it is the deponent verb as in v. 932! The case *lingua* is then certainly unusual, but not inexplicable. The sentence is one

Quín ego hanc iubeó tacere, quaé loquens lacerát diem?
LI. Édepol hominem | ínfelicem, quí patronam cónprimat:
Nám siquid sceléste fecit, língua pro illo péierat.
LE. Ádproperabo, né post tempus praédae praesidiúm parem.
LI. Quaé illaec praedast? íbo aduorsum atque électabo quídquid est.
Iúbeo te saluére uoce súmma, quoad uirés ualent.
LE. Gýmnasium flagrí, salueto. LI. Quíd agis, custos cárceris?

of those contrasted clauses which *μὲν...δέ* make so much clearer in Greek than the bare juxtaposition does in Latin. See Prof. Mayor's note on Cic. 2 Phil. 110. The balance of the sentence and the chiasmus make one think *largior* ought to be a verb, but the abl. *lingua* renders assertion dangerous.

291. lacerat, 'is making a hole in.' Cf. Stich. 453 *ego hunc lacero diem.*

292. edepol hominem infelicem, qui patronam conprimat, 'faith an unhappy man, to silence his only friend.' There is hiatus after *hominem*, which Camerarius would remedy by *heu edepol hominem infelicem.* The acc. is acc. of exclamation, which is specially common after *hercle, edepol, eu.* Cf. v. 580 *edepol senem Demaenetum lepidum fuisse nobis,* and Epid. 72 (note). For *conprimat* cf. Mil. 571 *ne tu hercle, si te di ament, linguam conprimes,* and Amph. 348 *ego tibi istam hodie scelestam conprimam linguam:* for *patronam* cf. Men. 585 *iuris ubi dicitur dies, simul patronis dicitur:* [*quippe qui pro illis loquantur quae male fecerint.*] Menander calls a slave *γλώσσασπις* because his tongue is his buckler of defence.

293. peierat, a distinct form often confused with *periurat.* See Müller, Hdb. II.² 270, Osthoff Z. G. 115.

294. post tempus, 'when it is too late,')(*per tempus=opportune.* Capt. 870 *abi stultu's, sero post tempus uenis*)(Bacch. 844 *per tempus hic uenit miles mihi.*

295. ibo aduorsum, 'I will go to meet him,' followed naturally by the dat. of the person to be met, e.g. Men. 437 *uenias aduorsum mihi.*

electabo (=*eliciam*), 'I will worm it out of him.' Merc. 221 *ne te opprimeret inprudentem atque electaret.*

296. iubeo te saluere. Here Libanus, who has so far been unobserved by Leonidas, addresses him, and so reveals his own presence, for the first time.

quoad uires ualent. In four passages of Plautus *quoad* is read, viz. this, Men. 771, Rud. 1073, Pseud. 624. Elsewhere *quod=quoad* as Capt. 670 *quod in te uno fuit,* 'so far as depended upon you,' Mil. 1160, &c.

297. The slaves amuse themselves by hurling at one another

LE. Ó catenarúm colone. LI. O uírgarum lascíuia.
LE. Quót pondo ted ésse censes núdum? LI. Non edepól scio.
LE. Scíbam ego te nescíre: at pol ego quí te<d> expendí scio.
Núdus uinctus céntum pondo's, quándo pendes pér pedes.
LI. Quo árgumento istúc? LE. Ego dicam quo árgumento et quó modo.
Ád pedes quando ádligatumst aéquom centumpóndium,
Vbi manus manicaé complexae súnt atque adductae ád trabem,

the abusive terms to which they had to submit from their superiors. For *gymnasium flagri*, 'exercise-ground of the lash,' cf. Aul. 404 *totus doleo atque oppido perii: ita me iste habuit senex gymnasium:* for *custos carceris*, 'gaol-guardian,' cf. Capt. 651 *quid cessatis, compedes, currere ad me meaque amplecti crura, ut uos custodiam?*

salueto = *salue*, cf. Curc. 235, Men. 1076, Rud. 417; but *ualeto* is not used for *uale*.

298. O catenarum colone, i.e. '*qui assidue catenas colis, ut agrum colonus*.' The Roman *colonia* is pressed into Plautus' service, Epid. 343, Pseud. 1100, &c.

O uirgarum lasciuia, 'thou pastime of rods,' because rods have wantoned and curled playfully about your back so often.

299. From the abuse showered upon slaves Leonidas passes to the punishment inflicted on them, and extracts a jest from that too. A slave who was to be flogged was tied up, infr. v. 564, v. 617, Trin. 247. To prevent his kicking a weight was attached to his feet. If the weight was heavy enough to keep him quiet he might be said to be in a state of equipoise. Hence Leonidas who has hung up Libanus says that he knows by experience what his weight is, because he knows what weight was required to keep him quiet, or to continue his own metaphor, 'to balance' him.

nudum, i.e. stripped for flogging.

300. expendi, 'weighed you,' i.e. fastened you up to the beam.

301. pondo, adv. abl. of *pondus*, 'by weight.' Cf. Rud. 914. Roby 1209.

per pedes, '*ita ut caput inferius esset*, cf. Cas. 367 *ut quidem pedibus pendeas*.' Ussing. There are two different punishments described. In the first v. 299 the slave is tied up by the hands with a weight attached to his feet. In this second he is hung up head downwards without a weight.

302. quo argumento istuc? sc. *probas* or some such word omitted colloquially. Cf. Mil. 1001 and 1015, Rud. 1023, Truc 169.

303. aequom centumpondium, 'a fair hundredweight,' neither

Néc dependes néc propendes, quín malus nequámque sis.

Li. Vaé tibi. Le. Hoc téstamento Séruitus legát tibi.

Li. Vérbi[s]uelitátionem fíeri compendí uolo:

Quíd istud negótist? Le. *Tu*tumst crédere? Li. Audactér licet.

lighter nor heavier than it ought to be. *Centumpondium* occurs also Cato R. R. 13 fin.

305. nec dependes nec propendes, &c., 'you are neither too light nor too heavy, for a pure rogue and rascal.' *Propendeo* is to 'hang forward,' 'hang down,' used of the scale pulled down by the heavy weight, Cic. Tusc. v. 17. 51 *tantum propendere illam lancem putat, ut terram et maria deprimat*, ibid. v. 31. 86 *si bona propendent.*

quin malus nequamque sis, lit. 'so as to prevent your being a rogue and rascal,' is added παρὰ προσδοκίαν.

306. hoc testamento Seruitus legat tibi, 'that (=*uae tibi*, confound you!) is the legacy Slavery bequeaths to *you*.' Weise reads *istoc* to avoid hiatus, but as there is a change of speakers the hiatus is permissible. Otherwise *istoc*, 'that of yours,' 'what you say,' is a most suitable pronoun. Cf. Mil. 327 Sc. *uae capiti tuo* Pa. *tuo istuc, Sceledre, promitto fore*, Amph. 741 A. *uae capiti tuo* So. *tua istuc refert, si curaueris*, Rud. 375 Am. *uae capiti atque aetati tuae* Tr. *tuo, mea Ampelisca.*

307. uerbi uelitationem fieri compendi uolo, 'a truce to this war of words.' *Verbi* is gen. of definition, = an adj., with *uelitationem*, 'light-skirmishing consisting of words' = 'wordy war.' Cf. Men. 780 *nescio quid uos uelitati estis inter uos duo*, Hdt. viii. 64 ἔπεσι ἀκροβολισάμενοι, ibid. viii. 78 λόγων ὠθισμός. *compendi fieri* is the passive of *compendi facere*, 'to cut short,' as Pseud. 1141 *operam face compendi quaerere*, 'make short work of your search,' Most. 57 *orationis operam compendi face*, Bacch. 183 *compendi uerba multa iam faciam tibi.* In the phrase *compendi facere*, *compendi* is the 'contained' genitive, i.e. probably a locative like the gen. of price, as in *lucri facere*, *praemii*, *mercedis*, *dotis dare.*

308. quid istud negotist? 'what is that business of yours?' is clearly the first part of the line: *credere audacter licet* as clearly the end. The common reading in the middle is Le. *certumst credere?* to which Libanus replies *audacter licet.* But *certumst* (=*decreui* as in v. 248) is utterly inappropriate here. Two alternatives seem to be open to us, (1) with Ussing to read *quid istud tibi negoti exortumst? Credere audacter licet*, the whole line being assigned to Libanus, (2) with Ribbeck and Prof. Palmer to read (Li.) *Quid istud negotist?* Le. *tutumst credere?* Li. *audacter licet*, i.e. 'what is that business of yours?' 'is it safe to trust you?' 'yes, you may with confidence.' This is the better course, though even so the line is not metrically satisfactory. Bentley would transpose *quid istud est negoti?* Ribbeck inserts *dic* at the beginning. For *audacter licet*

<Le.> Sís amanti súbuenire fámiliari fílio,
Tántum adest boni ínprouiso, uérum commixtúm malo:
Ómnes de nobís carnuficum cóncelebrabuntúr dies.
([Le.] Líbane, nunc audácia usust nóbis inuenta ét dolis.
Tántum facinus módo | inueni ego, út nos dicamúr duo
Ómnium digníssumi esse quó cruciatus cónfluant.)
Li. Érgo mirabár quod dudum scápulae gestibánt mihi,
Háriolari quae ócceperunt síbi | esse in mundó malum.
Quídquid est, elóquere. Le. Magnast praéda cum magnó malo.

cf. Capt. 401, Trin. 519. '*Licet saepe affirmantis et assentantis est.*'

The *sis* which appears in B at the end of this line is merely the *sis* of the next verse inserted twice.

309. sis, i.e. *si uis*, not 'if you please,' but 'if you are willing,' as also in v. 683. In other words *sis* is not interjected but forms the protasis of the sentence. *Familiari filio*, v. 267.

310. tantum adest &c. After *tantus*, *is*, *ita* Plautus frequently writes an independent co-ordinate sentence instead of a subordinate *ut* clause. So here, instead of *ut omnes de nobis, &c.*, he writes *omnes...concelebrabuntur dies*. Cf. Men. 101 *ita mensas exstruit, tantas struices concinnat patinarias: standumst in lecto*, Pseud. 1235 *ita res gestast: angiporta haec certumst consectarier*, Stich. 525 *nam ita me apsente familiarem rem uxor curauit meam: omnium me exilem atque inanem fecit aegritudinum*. Many other examples in Ussing's note on Amph. 952.

312—314. Goetz and Schoell following Ussing bracket these three verses as repeating what has been already said. But they repeat it in a different form, and are not without point in the earnest insistence by Leonidas on the perils before them.

To avoid hiatus in v. 313 Fleckeisen transposes *ego inueni*.

314. quo confluant, i.q. *in quos confluant*. For *cruciatus confluant* cf. Ov. Met. IX. 741 *huc licet ex toto sollertia confluat orbe*, Lucr. VI. 1260 *maeror in urbem confluxit*, Epid. 528, and so with *laus*, *honor*, &c.

315. ergo mirabar quod dudum scapulae gestibant mihi, 'so that's the meaning of the itching of my shoulders that surprised me.' *Ergo* in position belongs to *mirabar*, in meaning to *gestibant*. See Langen, Beiträge p. 236.

mirari quod occurs only here and Bacch. 1072. See note on v. 584.

gestibant (cf. *aibam*, *scibam*, *audibam*, &c.), 'were itching.' So Amph. 323 *gestiunt pugni mihi*, Bacch. 596, and Mil. 398 *ita dorsus totus prurit*.

316. hariolari, 'to prophesy.' So Rud. 377 and 1139, infr. v. 579, v. 924, 'you're a true prophet,' 'you speak the truth.' Langen (Beiträge p. 260) is right in denying that *hariolari* = *nugas agere* in Plautus.

in mundo, v. 264.

317. quidquid est, eloquere.

LI. Sí quidem omnes cóniurati crúciamenta cónferant,
Hábeo opinor fámiliarem térgum, ne quaerám foris.
LE. Sí istam firmitúdinem animi óptines, saluí sumus.
LI. Quín si tergo ré<s> soluendast, rápere cupio públicum:
Pérnegabo atque óbdurabo, périurabo dénique.
LE. Ém ista uirtus ést, quando usust, quí malum fert fórtiter.
Fórtiter malúm qui patitur, ídem post potitúr bonum.
LI. Quín rem actutum edísseris? cupió malum nancíscier.

Libanus nerves himself for the worst. 'Whatever it is out with it.'

318. **si quidem**, i.q. *etiamsi*, 'even if.' So v. 405, Mil. 189, Pseud. 628, Rud. 1361, &c. For the scansion of *si quidem* in Plautus see Sonnenschein on Rud. 1061.

319. **familiarem tergum.** It is a disputed point whether Plautus here (as Nonius says, p. 227) makes *tergum* masc. Ussing '*familiaris est huius familiae, seruus, conseruus.*' But MSS. *familiare* which is corrected from Nonius. The natural and obvious way is to take the two words together, 'I have got a back of my own.' For genders different in Plautus see Epid. 227.

ne quaeram foris. *Foris* is here antithetical to *familiarem*, as it so often is to *domi*, e.g. Cist. 202 *hanc ego de me coniecturam domi facio, ne foris quaeram.* Cf. Mil. 348 *ego quidem meos oculos habeo, nec rogo utendos foris*, ibid. 638 *ut apud ted exemplum experiundo habeas, ne quaeras foris*, Pseud. 1325 *quid minitare? habeo domi tergum*, Bacch. 365 *si illi sunt uirgae ruri, at mihi tergum domist.*

320. **si optines, salui sumus.** For the pres. cf. vv. 243 and 287, Stich. 401.

321. **quin si tergo res soluendast, rapere cupio publicum**, 'nay if it's with my back I must pay, I'm eager to plunder the treasury.' See v. 219.

323. **em ista uirtus est, quando usust, qui malum fert fortiter,** 'there! that is courage when one can on occasion take a thrashing like a man.' *Em* = *en* = *ec* + *n*. For its uses see Brix on Trin. 3. *Quando usust* = *quando opus est*: *ista uirtus est qui* is like the Greek idiom familiar in Thucydides, e.g. II. 44 τὸ δὲ εὐτυχὲς οἳ ἂν κ.τ.λ., II. 62 καταφρόνησις δὲ ὃς ἂν κ.τ.λ., VI. 14 τὸ καλῶς ἄρξαι ὃς ἂν κ.τ.λ. Cf. Men. 966 *spectamen bono seruo id est, qui rem erilem procurat*, Stich. 116 *ubi facillume spectatur mulier, quae ingeniost bono.*

324. **potītur bonum.** *Potiri* in Plautus occurs twice with gen., twice with acc., and twice with abl. (v. 916): 3rd conj. forms of it used are *potĭtur*, *potĕremur*, *potĕretur*. Cf. Curc. 170 *ipsus se excruciat qui homo quod amat uidet nec potitur dum licet.* MSS. *patitur*, corr. Lambinus. For the acc. after *potiri* cf. Rud. 190, Ter. Adelph. 871, Phorm. 469.

LE. Plácide ergo unumquídquid rogita, ut ádquiescam: nón uides
Me éx cursura anhélitum etiam dúcere? LI. Age age, mánsero
Tuo árbitratu, uél adeo usque dúm peris. LE. Vbinámst erus?
LI. Máior apud forúmst, minor hic est íntus. LE. Iam satis ést mihi.
LI. Túm igitur tu díues es factus? LE. Mítte ridiculária.
LI. Mítto: istuc, *istúc* quod adfers aúres exspectánt meae.
LE. Ánimum aduorte, ut aéque mecum haéc scias. LI. Taceó. LE. Beas.
Méministin asinós Arcadicos mércatori Péllaeo

326. unumquidquid, i.q. *unum quidque*, a sense in which *quidquid* is usual in old Latin, and occurs up to Cicero's time without the force of a relative. See Madvig Cic. de Fin. v. 9. 24. Cf. Trin. 881 *si unum quidquid singillatim et placide percontabere*, Aul. 191 *ego istos noui polypos, qui ubi quidquid tetigerunt tenent*.

327. me ex cursura anhelitum etiam ducere, 'that I am still panting after running.' Cf. Epid. 204—5, and the exaggerated exhaustion pretended Curc. 309 ff.

328. tuo arbitratu. Rud. 1355, Truc. 211: *dum peris* παρὰ προσδοκίαν.

329. maior...minor, '*pater et filius* (*Demaenetus et Argyrippus*), cf. Merc. 111 *erus ut minor opera tua seruetur*.' Ussing.

iam satis est mihi, 'that will do: I'm satisfied,' i.e. I don't want you to tell me any more. But Libanus perversely affects to misunderstand the words.

330. tum, 'if that is so (i.e. if you are satisfied) you've become a rich man.' For the force of *tum* see v. 107.

mitte ridicularia. Cf. Trin. 66 *aufer ridicularia*, Truc. 684.

331. istuc, *istuc* quod adfers. The line as given in the MSS. is a foot short. The best suggestion made is Prof. Palmer's adopted in the text to repeat *istuc*. The repetition shews eagerness. Cf. Ar. Nub. 657 ἐκεῖν' ἐκεῖνο, τὸν ἀδικώτατον λόγον, Vesp. 1200, Dem. p. 1034. 22 τοῦτο δή, τοῦτο μάθετε πρὸς θεῶν.

332. aeque mecum. Cf. Pers. 542 *iuxta tecum aeque scio*, Poen. Prol. 47 *ut aeque mecum sitis gnarures*. On the connexion *aeque cum* see Langen, Beiträge pp. 20—21.

beas, 'you make me happy,' i.e. 'thank you': *me* omitted after *beas* as it is with the same verb Capt. 137, Mil. 469.

333. asinos Arcadicos merca-

Nóstrum uendere átriensem? Li. Mémini: quid tum póstea?
Le. Ém, ergo is argentum húc remisit, quód daretur Saúreae
Pró asinis: aduléscens uenit módo, qui id argentum áttulit.
Li. Vbi is homost? Le. Iam déuorandum cénses, si conspéxeris?
Li. Íta enim uero: séd tamen tu némpe eos asinos praédicas
Vétulos, claudos, quíbus subtritae ad fémina iam erant úngulae?
Le. Ípsos, qui tibi súbuectabant rúre huc uirgas úlmeas.
Li. Téneo: atque idem te hínc uexerunt uínctum rus. Le. Memor és probe.
Vérum in tonstrina út sedebam, [me] me ínfit percontárier,
Écquem filiúm Stratonis nóuerim Demaénetum.
Díco me nouísse extemplo et me éius seruom praédico

tori Pellaeo. Arcadian asses were famous in Greece: Pella is the old capital of Macedonia. The penultimate of *Pellaeo* is scanned short, in v. 397 the MSS. give *Pelleo* probably for this reason. But Greek adjs. in -αιος Latinised may be so scanned. See Ussing Prolegomena p. 209, Introduction p. xx.

335. em, ergo: the MSS. here, and v. 431, as often have *hem*: but *em* is kept correctly by the best MSS., 26 times by A, 23 times by the Bembine of Terence. For the two words together see v. 431 and cf. Poen. 729 *em, istaec uolo ergo uos conmeminisse omnia.*

339. ita enim uero. Cf. Amph. 410, Most. 903.

sed tamen tu nempe, 'but à propos of course you mean,' &c. '*Affert quod sibi subito in mentem uenit, ut nos dicimus* à propos. Cf. Pseud. 1303 *haud male mones. sed dic tamen, &c.*' Ussing.

340. ad femina, 'whose hoofs were worn up to the hocks,' with comic exaggeration.

342. teneo (i.q. *intellego*), 'I have you.'

memor es probe. Cf. Epid. 491.

343. uerum. See Langen, Beiträge p. 116. For the barber's shop as a place of common resort cf. Amph. 1013, Ter. Phorm. 89, Ar. Plut. 338 ἦν λόγος πολὺς ἐν τοῖσι κουρείοισι τῶν καθημένων, and Epid. 197 (note).

Ésse et aedis démonstraui nóstras. LI. Quid tum póstea?
LE. Aít se ob asinos férre argentum átriensi Saúreae,
Víginti minas: séd eum sese nón no[ui]sse hominem quí siet:
Ípsum uero sé nouisse cállide Demaénetum.
Quóniam ille elocútus haec sic— LI. Quíd tum? LE. Ausculta ergó: scies.
Éxtemplo fació facetum me átque magnificúm uirum,
Díco me<d> esse átriensem. síc hoc respondít mihi:
'Égo pol Saureám non noui néque qua facie sít scio.
Té non aequomst súscensere. sí erum uis Demaénetum,

349. ipsum uero se nouisse callide Demaenetum. Langen (Beiträge p. 115) discusses this line. It is, he says, the only passage he knows where *uero* must be a simple adversative particle. In spite of more than a hundred opposing examples *uero* must here be taken = *autem*. Alteration will not help. If we change to *uerum* the order of the words must be re-adjusted and that will spoil the metre. He therefore regards the line as an interpolation. It looks like an addition and the context does not suffer from the loss of the verse. For *callide* (used like *probe* for *bene*) cf. Ter. Andr. 201.

350. quoniam, i.e. *quum iam,* i.q. *postquam,* Bacch. 290 *quoniam sentio quae res gereretur,* Mil. 129 *ego quoniam inspexi mulieris sententiam, cepi tabellas,* Men. 480, Trin. 112, &c. This original temporal meaning is Plautine.

ausculta ergo: scies. Cf. Capt. 338 *ausculta : scies.* But we should say 'listen *and* you will know.' In Latin *et* was not inserted till after the Republic. See Prof. Mayor on Cic. 2 Phil. 104. Always then without *et* in Cicero, e.g. *uidete—quaeretis, attendite—iam intellegetis,* but in Seneca with *et, recognosce et intelleges, considera et intelleges.* But the usage of poets before Seneca's time is occasionally conformed to Greek and to our own idiom.

351. facio, 'I make myself out,' 'represent myself as.' Cf. Catull. X. 17 *ut puellae unum me facerem beatiorem,* Mil. 410 *dum te fidelem facere ero uoluisti,* Ter. Adelph. 535, Epid. 421. So ποιεῖν frequently in Demosthenes.

352. sic hoc respondit mihi, 'he answered me like this,' δεικτικῶς. E has *sit,* and Ussing proposes '*sit hoc*' *respondit mihi* = ἔστω ταῦτα, which is very neat. But Leo settles the matter to my mind by his note on v. 350 '*sic et hic* (*v.* 350) *et v.* 352 *Leonidam significat agere hospitem.*'

354. si erum uis...adduce. Ussing objects to this which, he says, would require *adducere.* So he transposes *erum si uis.* I do not see why this should be done. Though *erum* is in the *si uis* clause it is governed by *adduce,* 'if you please, bring your master Demaenetus whom I do know.'

Quém ego noui, addúce: argentum nón morabor quín feras.'
Égo me dix<i> erum ádducturum et mé domi praestó fore.
Ílle in balineás iturust: índe huc ueniet póstea.
Quíd nunc consilí captandum cénses? dic. LI. Em istúc ago,
Quó modo argento ínteruortam et áduentorem et Saúream.
Iam hóc opus est exásciato: nám si ille argentúm prius
Hóspes huc affért, continuo nós ambo exclusí sumus.
Nám me hodie senéx seduxit sólum sorsum ab aédibus:
Míhi tibique intérminatust nós futuros úlmeos,
Ní hodie Argyríppo | essent uíginti argentí minae.

356. dixi erum: *dixeram* codd., corr. Acidalius.

357. ille in balineas iturust, 'the stranger is going to the baths,' the customary thing to do after a journey. Cf. Epid. 655 *abi intro ac iube huic aquam calefieri*, i.e. for a bath after her journey.

359. interuortam, 'swindle.' See v. 97.

360. exasciato, 'cut out,' a metaphor from cutting timber: *exasciare* = to rough-hew a log before polishing. We must have our plan, says Libanus, cut, if not all cut and dry; it must be shaped in outline, if not polished in detail. *exasciato* is the emendation of Acidalius for the MSS. *exasceatum*. Mil. 884 *tibi dixi miles quem ad modum potisset deasciari* = *ludificari*, a metaphor for which cf. Capt. 641.

361. exclusi sumus, 'we both have the door shut in our faces.' *Excludere* is properly of shutting a lover out of his mistress' house, as v. 596. Here the use is metaphorical, we are shut out from this opportunity of getting the money, we're done, cf. Cic. Pro Sulla 40 *exclusus hac accusatione* &c. Gertz thinks the word is not strong enough for the context and would prefer something like *excisi*.

362. seduxit solum sorsum, i.e. *seorsum*, as Capt. 710 *at ego aio recte, qui abs te sorsum sentio;* cf. Aul. 133 *eo nunc ego secreto te huc foras seduxi* where we have the same verb, *foras* = *ab aedibus* and *secreto* = *solum*, Curc. 339 *prendit dexteram, seducit, rogat quid ueniam Cariam.*

363. nos futuros ulmeos, 'that we should turn into birches.' Cf. Mil. 157 *uostra ego faciam latera lorea*, Pseud. 911 and Capt. 951 *statua uerberea*, Pseud. 145, Epid. 17. On the elm as the rod of punishment see v. 262. Libanus grossly misrepresents what Demaenetus did say to him v. 88 ff.

364. ni hodie Argyrippo. There is hiatus after *Argyrippo* to avoid which various transposi-

Iússit uel nos átriensem uél nos uxorém suam
Défraudare: díxit sese óperam promiscám dare.
Núnc tu abi ad forum ád erum et narra haec út nos acturí sumus:
Te éx Leonidá futurum esse átriensem Saúream,
Dum árgentum afferát mercator pró asinis. LE. Faciam út iubes
LI. Égo illum interea hic óblectabo, príus si forte aduénerit.
LE. Quíd ais? LI. Quid uis? LE. Púgno malam sí tibi percússero,
Móx quom *in* Saureám *mutabor*, cáue tu ne suscénseas.
LI. Hércle uero tú cauebis né me attingas, sí sapis,

tions have been suggested. The best is *ni hodie Argyrippo uiginti essent argenti minae* (Pylades). Ussing suggests *adessent*, keeping the MSS. order.

366. dixit sese operam promiscam dare, 'he said that he would help us in either case,' i.e. whether we tried to cheat Saurea or Artemona. *Promiscam* is a correction by Palmer of the MSS. *promissam*, adopted by Fleckeisen, Leo, Goetz, &c. But Ussing keeps *promissam*, and the change is not necessary.

dixit sese dare for *dixit se daturum esse* is Plautine. Cf. v. 442. We find the pres. instead of future infin. after *promittere* (as v. 377 *promitto hostire*), very frequently with *dare* (Brix finds only 3 instances of the fut. with *dare*); after *sperare* (as v. 699), also after *iurare*, *adiurare*, *uouere*, *minari*, *interminari*. With *dixit* of this line and *aibat* of v. 442 followed by pres. infin., cf. Pseud. 1117 *me aibat arcessere* 'he said that he would send for me,' Capt. 194 *ire dixeram*, Men. 538 *dicam curare?*

370. oblectabo, 'I will play him off,' 'keep him amused': '*blandis uerbis retinebo*' Lambinus. See on v. 142 and cf. Ter. Hec. 84 *dic mi, ubi te oblectasti tam diu?*

371. quid ais? 'I say,' a standing formula to attract a person's attention before asking him a question and generally answered by *quid uis?* 'what do you want?' See on v. 104. Leonidas warns Libanus that he means to play the part of Saurea to the life and asks him not to mind the blows he must give him in doing so. *Mālam* = *maxillam*.

372. The MSS. give *mox quom Sauream imitabor caueto* with an awkward hiatus. Fleckeisen transposes *imitabor Sauream*, and is followed by Ussing. But I have adopted without hesitation Leo's brilliant *in Sauream mutabor* and have divided *caueto* into *caue tu*, as proposed by Bentley. Cf. Capt. 431 *caue tu mi iratus fuas*.

Né hodie maló cum auspicio nómen commutáueris.
LE. Quaéso, aequo animo pátitor. LI. Patitor tú item, quom ego te réferiam.
LE. Díco ut usus<t> fíeri. LI. Dico hercle égo quoque ut factúrus sum.
LE. Né nega. LI. Quin prómitto, inquam, hostíre contra ut mérueris.
LE. Égo abeo: tu iám, scio, patiére. sed quis hic ést? is est,
Íllest ipsus. iam égo recurro húc: tu hunc interea híc tene:
Vólo seni narráre. LI. Quin tu<om> offícium facis ergo [h]ác fugis?

MERCATOR. LIBANVS.
Chlamydatus *Seruos*

ME. Vt démonstratae súnt mihi, hasce aédis esse opórtet,
Demaénetus ubi dícitur habitáre. i, puere, púlta

375. 'patitor *pro patere*,' Nonius, p. 476.

referiam, 'strike you back.' Ussing quotes Seneca de Ira II. 34. 5 *percussit te, recede. Referiendo enim et occasionem saepius feriendi dabis et excusationem.*

376. usust. Lambinus for *usus* B.

377. hostire, 'to requite you.' On the word see v. 172, on the tense v. 366.

378. sed quis hic est? the sudden *sed* of surprise. Cf. v. 262, Amph. 292 *sed quis hic est homo?* Trin. 1006 *sed quis hic est?*

379. iam ego recurro huc, 'I'll hurry back here in a minute.' Cf. *iam hic ero.*

380. quin tuom officium facis ac fugis? 'why don't you do your part—and run away?' a play on the two meanings, (1) do what you have undertaken and hurry off, (2) act in your usual style and run away, i.e. act the *seruus fugitiuus*. For *officium facere* see v. 172. [Exit Leonidas to warn Demaenetus—Libanus remains to receive the stranger.

ACT II, SCENE 3 (381—406). Enter the stranger who is bringing the money to Saurea. He is *chlamydatus*, i.e. dressed in a travelling cloak, with *petasus*, &c., and accompanied by a slave.

The trochaics (249—380) are succeeded by septenarian iambics, which continue to the end of the Act (381—503).

382. puere, to the slave in attendance upon him. This old form of the voc. occurs v. 891, Curc. 75, Most. 301, Pseud. 170,

Atque átriensem Saúream, sist íntus, euocáto huc.
Li. Quis nóstras sic frangít foris? ohe, ínquam, siquid aúdis.
Me. Nemo étiam tetigit: sánun es? Li. At cénsebam attigísse
Proptérea, huc quia habebás iter. nolo égo fores conséruas
Meas á te uerberárier: sane égo sum amicus nóstris [aedibus].
Me. Pol haúd periclumst, cárdines ne fóribus effrangántur,
Si istóc ex[t]emplo | ómnibus qui quaérunt respondébis.
Li. Ita haéc moratast iánua: extémplo ianitórem
Clamát, procul siquém uidet ire ád se calcitrónem.
Sed quíd uenis? quid quaéritas? Me. Demaénetum uolébam.
Li. Si sít domi, dicám tibi. Me. Quid? éius atriénsis?

&c. The original nom. **pue-ro-s* passed into **puers>puer*. *Puere*, the original vocative, passed into *puer*.

384. Libanus comes out in a great hurry before the slave has had time to knock.

ohe, inquam, siquid audis, 'hold there, I say, unless you're deaf.' *Ohe* an interjection calling on a person to stop, because he has done enough, as Aul. 55 *ohe, istic astato*, Hor. Sat. I. 5. 12. Cf. Men. 182 where Peniculus when told to knock gently says *metuis credo ne fores Samiae sient*, 'you're afraid I suppose the door is of Delft.'

386. propterea, huc quia habebas iter, Ter. Eun. 1065 *iter hac habui*.

conseruas, a door is often said to 'serve' its master, and therefore is the fellow-servant of a slave. Curc. 40 (*lenonis aedes*) *scelestam seruitutem seruiunt*, Ov. Am. I. 6. 74 *duraque conseruae ligna ualete fores*.

387. nostris, 'to our people,' 'to the members of our household,' among whom the door is reckoned. See v. 58. *aedibus* is rightly bracketed as a gloss.

389. exemplo J, but BDE[1] *extemplo*. To avoid hiatus in the line we should write *si* <*tu*> *istoc exemplo* (Kaempf) or *istoc exemplo si*.

390. moratast, 'has been trained': *ianua* is semi-personified, cf. *male moratus uenter* (Ov. M. XV. 95), *bene morata disciplina* (Colum. I. 8).

393. si sit domi, dicam tibi, 'if he were at home I would tell you': Plautine pres. subj. of the

Li. Niló mage intus ést. Me. Vbist? Li. Ad tón-
sorem ire díxit.
Me. *Conuéni*, sed post nón redit? Li. Non édepol.
quid uolébas?
Me. Argénti uigintí minas, si adésset, accepísset.
Li. Qui pró istuc? Me. Asinos uéndidit Pellaéo mer-
catóri
Mercátu. Li. Scio: tu id núnc refers? iam hic crédo
eum adfutúrum.
Me. Qua fácie uoster Saúreast? si is ést, iam scire
pótero.
Li. Maciléntis malis, rúfulus, aliquántum uentriósus,
Truculéntis oculis, cómmoda statúra, tristi frónte.

unfulfilled condition. See on v. 188 and add as further examples Most. 544 *dicam si confessus sit*, Pers. 216 *fatear si ita sim*.

394. ad tonsorem ire dixit, 'he said he was going to the barber's': *ire* for *se iturum esse*, as in v. 366.

395. *conueni*, **sed** is Ussing's almost certain correction of the MSS. *cum uenisset*. It is possible to get a meaning out of the MSS. reading by understanding *eo* sc. *ad tonsorem*. But this is strained, and Ussing's correction is so simple and convincing that further discussion is unnecessary. The MSS. give *rediit*, which if kept must be scanned as an iambus. It seems simpler to read with Leo *redit*.

397. qui pro istuc? anastrophe of preposition, see vv. 20, 119, 765.

398. mercatu. Cf. Pers. 259 *ibi mercatum dixit esse die septimi*.

scio: tu id nunc refers? 'I understand: are you duly bringing that money now?' For *id*='that sum of money,' see v. 90.

399. uoster, 'of yours,' like *noster* 'of ours,' supra 58 and 387.

si is est, iam scire potero—an aside—'I shall be able to learn directly whether it is he.' With the description given in the two following lines compare the descriptions Capt. 647, Pseud. 1218, Merc. 630. Libanus of course describes Leonidas who is to impersonate Saurea.

400. rufulus, 'red-headed,' the regular colour ascribed to slaves. Thus in the standing comic-masks red-hair denoted a slave, just as much as white marked the old man and black the young man.

aliquantum uentriosus, 'with a considerable paunch.' Cf. Rud. 317.

401. commoda statura. *Commodus* is used to describe whatever is proper of its kind. Here the ordinary height a man may be expected to have, v. 725 *commodae minae*, and so with *capillus*, *talentum*, *cyathus*, &c. See Langen, Beiträge p. 253. The fierce look and scowl have earned for their owner the heroic name Leonidas.

ME. Non pótuit pictor réctius descríbere eius fórmam.
LI. Atque hércle ipsum adeo cóntuor: quassánti capite incédit.
Quisque óbuiam huic occésserit iráto, uapulábit.
ME. Siquidem hércle Aeacidinís minis animísque expletus [in]cédit,
Si méd iratus tétigerit, irátus uapulábit.

LEONIDA. LIBANVS. MERCATOR.
Serui II *Chlamydatus*

LE. Quid hoc sít negoti, néminem meum díctum magni fácere?
Libanum ín tonstrinam ut iússeram ueníre, is nullus uénit.
Ne ille édepol tergo et crúribus consúluit haud decóre.

403. atque = καὶ μήν. See v. 151. *Contuor* (3rd conj.) used beside *contueor*, see v. 124.

quassanti capite incedit. 'To shake the head' is a sign of one violently moved, whether by sorrow or anger (e.g. Trin. 1169, Merc. 591). The participle is used without transitive force as Bacch. 305 *subducunt lembum capitibus quassantibus*. See on this usage Madv. Lat. Gram. 222 obs. 4.

404. quisque, i.q. *quicunque*. So Capt. 797 *tum genu ut quemque icero ad terram dabo*, Mil. 156 *quemque in tegulis uideritis alienum*, ibid. 160, ibid. 461 *quemque hic intus uidero*.

405. siquidem, 'even if,' v. 318.

Aeacidinis, i.e. *quales Achillis erant*, Hor. C. I. 6. 6 *Pelidae stomachum cedere nescii*.

cedit. Gronovius for the MSS. *incedit*, which the metre will not allow. For the simple verb cf. Pseud. 308 and 955, Aul. 509.

ACT II, SCENE 4 (407—503). Enter Leonidas who, to deceive the strange trader, is dressed to personate the overbearing majordomo Saurea.

408. ut, temporal. Gertz and Ussing bracket the word, which may have been inserted from v. 413, or have arisen from the first two letters of the next word. It may easily be dispensed with; however Leo, Goetz and Schoell keep it.

is nullus uenit, 'he never came,' 'he did not come at all.' *Nullus* as a stronger negative is comic and colloquial. So *nullus sum*, Bacch. 90 *nullus tu adfueris, si non lubet*, Rud. 143 *ille qui uocauit nullus uenit*, ibid. 323 *huc profecto nullus uenit*, Trin. 606 *at tu nullus edepol creduas*, Madv. Lat. Gram. 455 obs. 3.

409. ne ille edepol. *Nē* (*confirmatiua*) strengthened by *hercle*, *edepol* &c. with the pronoun inserted between the two. Cf. v. 412 *ne tu hercle*, v. 560 *ne ille edepol*, v. 603 *ne iste hercle*.

ME. Nimis ímperiosust. LI. Vaé mihi. <LE.> Hodié saluere iússi
Libanúm libertum? iám manu emíssus? <LI.> Obsecró te.
<LE.> Ne tu hércle cum magnó malo mihi óbuiam occessísti.
Cur nón uenisti, ut iússeram, in tonstrínam? LI. Hic me morátust.
LE. Siquidem hércle nunc summúm Iouem te dícas detinuísse
Atque ís precator ádsiet, malám rem effugies númquam.
Tu, uérbero, imperiúm meum contémpsisti? LI. Perii, hóspes.
ME. Quaeso hércle noli, Saúrea, mea caúsa hunc uerberáre.
LE. Vtinám nunc stimulus ín manu mihi sít — ME. Quiesce quaéso.

410. hodie is assigned by the MSS. to Libanus. Loman gives it to Leonidas, and is followed by recent editors. But Ussing '*non probo. Libanus hoc ipso die sibi malum opinatur fore.*' In other passages a slave is similarly ironically congratulated on freedom, e.g. Epid. 711 *quom tu's liber gaudeo*, Men. 1053.

411. iam manu emissus? Fleckeisen writes *iam manust emissus?* unnecessarily, for the hiatus is legitimate. Moreover Libanus is directly addressed in the 2nd pers., and it is an improvement to distinguish the word *emissu's*, i.e. *emissus es*.

412. cum magno malo, cf. v. 901, Capt. 681 *at cum cruciatu maxumo id factumst tuo*, Amph. 793 *at cum cruciatu iam, nisi apparet, tuo*.

413. hic me moratust, 'this gentleman (the Mercator) detained me.' Langen (Beiträge p. 174) lays down that *morari* in Plautus is always, as here, transitive, and never = *cunctari*.

414. siquidem. See vv. 318 and 405. Cf. Epid. 610 *si undecim deos praeter sese secum adducat Iuppiter, ita non omnes ex cruciatu poterunt eximere Epidicum*.

416. perii, hospes. Bothe and Fleckeisen reverse the order, *hospes, perii*. The pseudo-Saurea strikes Libanus with a stick.

418. utinam nunc stimulus in manu mihi sit, 'would that there were' (but there is not). See vv. 188 and 393. A goad it seems could be used on occasion upon a slave. Hence Aul. 45 Staphyla is called *stimulorum seges*. Cf. Aul. 48, Curc. 128, Pseud. 1240.

LE. Qui látera conterám tua, quae occálluere plágis.
Abscéde [h]ac sine me hunc pérdere, qui sémper me ira incéndit,
Quoi númquam unam rem mé licet semél praecipere fúri,
Quin céntiens eadem ímperem atque oggánniam: itaque iam hércle
Clamóre ac stomacho nón queo labóri suppeditáre.
Iussín, sceleste, ab iánua hoc stércus hinc auférri?
Iussín columnis déici operás araneórum?
Iussín in splendorém dari bullás has foribus nóstris?
Nil ést: tamquam si claúdus sim, cum fústist ambulándum.
Quia tríduom hoc unúm modo foro óperam adsiduam dédo,

419. qui latera conteram tua, 'to stave your side in with.' *Qui* (i.q. *ut eo*) is the locative used as the instrumental of the relative, as it also is of the indefinite and interrogative.

occalluere, easily emended out of *occaluere* BD and *occulluere* E.

420. Addressed to the Mercator.

422. oggàniam, 'growl.' '*Oggannire est latranti uoce identidem obiicere,* cf. Ter. Phorm. 1030 *habet haec ei quod, dum uiuat, usque ad aurem oggànniat,*' Ussing.

423. non queo labori suppeditare, 'what with shouting and what with passion I cannot stand the work.' Cf. Ter. Eun. 1076.

424. iussin? 'didn't I order?' *ne* and *satin* are regular in Plautus instead of *nonne.*

425. araneorum. The masculine form is attested by Nonius p. 192, who quotes this passage as *telas araneorum.* Cf. Stich. 348 *ut operam omnem araneorum perdam,* Lucr. III. 383 *aranei tenuia fila.*

426. in splendorem dari bullas has foribus nostris, 'these knobs on the doors to be rubbed bright'; *bullae* are ornamental knobs often of gold, as those on the temple-door of Minerva at Syracuse (Cic. Verr. IV. 56. 124). In an ordinary house they would be bronze. For *in splendorem dari,* cf. v. 574, Capt. 962 *in ruborem te totum dabo,* Pseud. 928 *in timorem dabo militarem aduenam.* Eur. Ion 79 λαμπρὰ θῇ πυλώματα. I. E. initial *dh* becomes Latin *f,* but I. E. medial *dh* = Lat. med. *d.* Thus *con-do* = **dha-*, not *da*, and through these compounds *do, dare* got the force 'make.'

427. nil est, 'its no use.' Cf. Capt. 344 *at nihil est ignotum ad illum mittere,* Epid. 95, Truc. 769, Hor. Sat. II. 3. 6 *nil est: culpantur frustra calami.*

tamquam si claudus sim, 'just as if I were lame' (which I am not). See v. 418. I have to walk about with a cudgel to chastise you, just as I should have to use one to support me if I were lame.

428. triduom hoc unum modo, 'just for the last three days.' Cf. vv. 235 and 635.

Dum réperiam qui quaéritet argéntum in faenus, híc uos
Dormítis intereá domi atque erus ín hara, haud aedibus hábitat.
Em ergo hóc tibi. LI. Hospes, te óbsecro, defénde. ME. Saurea, óro
Mea caúsa ut mittas. LE. Ého, ecquis <*aes iam*> pró uectura olíui
Resóluit? LI. [Re]Soluit. LE. Quoí datumst? LI. Stichó uicario ípsi
Tuo. LE. Váh, delenire ápparas: scio míhi uicarium ésse

dedo (codd. *dedi*, corr. Bentley). 'I've been constantly busy on 'Change looking for someone who wanted money at interest.' The real Saurea invested his mistress' money for her. *Faenus*, cf. v. 248.

430. erus in hara, haud aedibus habitat, 'master is living in a pig-stye, not a house': *hara* and *co-hors* = something enclosed. Mart. III. 58 *chortis* (i.e. *cohortis*) = poultry-yard. The line as it stands is a syllable too long. The simplest remedy is with Ussing to read *habet* for *habitat*: *habet* = *habitat* is common in Plautus, e.g. Aul. 5. It is in favour of the change here that *habet* in this sense regularly occurs at the end of the line.

431. em ergo hoc tibi (*hem* codd., corr. Brix), 'there! take this,' striking him.

432. eho, ecquis aes iam &c. *Aes iam* is a conjecture of Schoell's to fill up a defective line. Most editors think *ecquis* is wrong and that a proper name is wanted: Fleckeisen gives (*exempli causa*) *Coriscus*. Leo suggests *Hegio ecqui*.

In the next line the MSS. give *resoluit...resoluit*, which cannot stand; so all editors follow Turnebus in reading in the second place *soluit*. Ussing and Leo after Bothe alter the first to *rem soluit* (see v. 219). With Schoell's supplement to do this is impossible. *Resoluit* = *debitum soluit* is in itself quite the right word (see Epid. 142). But perhaps we might adopt Goetz's *aes soluit*, in which *aes* would be repeated from the previous line. *Quoi datumst?* makes *aes* more probable.

433. soluit, in the absence of a convenient word for yes! assent is often expressed in Latin by repeating the verb of the question, changing the person if necessary, or by *feci*. This practice has led the scribe, who found *resoluit* at the beginning of the line, to repeat it against the metre in the reply. Libanus replies to the question by repeating the verb: 'has he paid?' 'he has paid.' He might also have said *fecit*.

434. uicarium, 'a deputy,' the slave of a slave. '*Vicarios plerumque habebant serui lautiores*, vid. Cic. Verr. III. 38. 86 *uicarium nullum habet, nihil omnino peculii*, Hor. Sat. II. 7. 79, Senec. Tranq. 8. 6: Marquardt, Röm. Privataltherthümer I. p. 160,' Ussing.

Neque eo ésse seruom in aédibus eri quí sit pluris quam ílles[i]t.
Sed uína quae heri uéndidi uinário Exaerámbo,
Iam pro ís satis fecít Sticho? Li. Fecísse satis opínor:
Nam uídi huc ipsum addúcere trapézitam Exaerámbum.
Le. Sic dédero: prius quae crédidi, uix ánno post exégi.
Nunc sát agit: adducít domum etiam últro et scribit númmos.
Dromó mercedem réttulit? Li. Dimídio minus, opínor.
Le. Quid rélicuom? Li. Aibat réddere, quom extémplo redditum ésset:

435. eo is really superfluous with *quam illest* following, but it is in the Plautine style. Cf. Mil. 21 *periuriorem hoc...quam illic est* (where see Brix's note), Rud. 279 *neque hoc amplius, quam quod uides, nobis quicquam est.*

436. uina quae heri uendidi, 'but the wine which I sold yesterday to Exaerambus the vintner, has he satisfied Stichus for it yet?' *Vina* is anticipatory accus., helped by the relative *quae*, and resumed in *pro is*, i.e. *pro iis*. Exaerambus is a name otherwise unknown. Sarambus or Serambus has been suggested. But Koenig defends Exaerambus '*quasi poclipromus*.'

438. trapezitam, 'for I saw Exaerambus himself bringing the banker hither.' He brought the banker that he might pay the bill from the money he had standing to Exaerambus' credit.

439. sic dedero, 'that's what I like,' 'that's the style for me.' Cf. Poen. 1290 *sic dedero: aere militari tetigero lenunculum*, Ter. Phorm. 1027 *sic dabo.* In this idiom *sic datur*, 'that's the way to do,' is common, e.g. Pseud. 154 and Men. 626; cf. Men. 462 *obserua quid dabo*, Capt. 492 *sic egero*, Pers. 292 *specta quid dedero.* Langen (Beiträge p. 216) discusses the idiom and shews how it has been misunderstood by editors here.

440. sat agit, 'he feels his position.' *Sat agere* = *trepidare*, Bacch. 637 *sat agitas tu tuarum rerum*, Merc. 224 *in somnis egi satis et fui homo exercitus*, Ter. Haut. 225, Caes. Bell. Afr. 78.

scribit nummos, 'writes a cheque for the money.' *Perscribere* is the technical term = 'to pay by draft')(*numerare* 'to count down in cash.' Cf. Ter. Phorm. 921 *sed transi sodes ad forum, atque illud mihi argentum rursus iube rescribi, Phormio*, i.e. to be transferred again by order to my account.

441. Dromo mercedem rettulit? 'has Dromo brought home his wages?' Dromo was a slave hired out to ply his calling, whose profits belonged to his owner. Cf. the hair-dresser (*tonstrix*) Archilis in the Truculentus. On slaves in this position, see Marquardt Priv. I.

dimidio minus: the abl. may be of measure or of comparison, 'a sum less by a half,' or 'less than a half,' probably the former.

442. quid relicuom? 'what about the balance?' See v. 233.

Nam rétineri, ut quod sít sibi operís locatum effíceret.
LE. Scyphós quos utendós dedi Philodámo, rettulítne?
LI. Non étiam. LE. Em, <*dono*> sí uelis da*re*, cómmoda homini amíco.
ME. Perii hércle: iam hic me abégerit suo ódio. LI. Heus, iam satís, tu:
Audín quae loquitur? LE. Aúdio et quiésco. ME. Tandem opínor
Contícuit: nunc adeam óptumumst prius quam íncipit tinníre.
Quam móx mi operam das? LE. Éhem, optume: quam dúdum tu aduenísti?

aibat reddere, quom extemplo redditum esset, 'he said that he would pay it as soon as it had been paid to him.' *Aibat reddere* =*se redditurum esse*. See vv. 366 and 394: *quom extemplo*=ἐπεὶ τάχιστα, as Bacch. 304, Pseud. 804.

443. quod sit sibi operis locatum, 'finish the piece of work put out into his hands.' Dromo took piece-work and was paid for the job. Here part of the price agreed has been advanced, the balance is kept back until the whole work is completed.

444. utendos dedi, 'lent')(*dono dedi*.

445. non etiam, 'not yet.' So v. 385, Amph. 733.

em, dono si uelis dare, commoda homini amico, 'there! if you want to make a present, lend to a friend.' I have adopted Leo's reading with some confidence. The MSS. have *hem non? si uelis, da*, &c. *Hem* and *em* are continually confused, *dare* for *da* is a small change, and *dono* for *non* is not very great. Ussing inserts *quid* between *si* and *uelis*: Schoell proposes *si* <*angi*> *uelis*, *da* &c. But the antithesis is plainly between *dono dare* and *commodare* (=*utendos dare* above), and Leo brings this out duly.

446. suo odio, 'with his hatefulness.' Cf. vv. 921 and 927, Bacch. 213 *non res, sed actor mihi cor odio sauciat*, Rud. 944 *me odio enicas*, Hor. Sat. I. 7. 6 *durus homo atque odio qui posset uincere Regem*.

heus, iam satis, tu. So Ussing correctly punctuates, for the meaning is *heus tu! iam satis* (*est*). The words are an aside from Libanus to Leonidas, unheard by the Mercator. Libanus is afraid Leonidas will overdo it and drive the stranger away.

448. nunc adeam optumumst. Cf. Men. 947 *quid facias optumumst*, Aul. 567 *tum tu idem optumumst loces efferendum*, Epid. 59 *sed taceam optumumst* (where see note).

tinnire, 'to rattle,' Cas. 228 *comprime te, nimium tinnis*, Pseud. 889 *nimium tinnis*.

449. quam mox mi operam das? The Mercator addresses Leo-

Non hércle te prouíderam: quaesó ne uitio uórtas.
Ita íracundia óbstitit oculís. ME. Non mirum fáctumst.
Sed sí domist, Demaénetum uolébam. LE. Negat esse íntus:
Verum ístuc argentúm tamen mihi sí uis denumeráre,
Reprómittam istoc nómine solútam rem futúram.
ME. Sic pótius, ut Demaéneto tibi eró praesente réddam.
LI. Erus ístunc nouit átque erum hic. ME. Ero huíc praesente réddam.
LI. Da módo meo períc<u>lo: rem sáluam ego exhibébo.
Nam sí sciat nostér senex fidém non esse huic hábitam,
Suscénseat, qu<oi>i ómnium rerum ípsus semper cré[di]dit.
LE. Non mágni pendo: né duit, si nón uolt. sic sine ástet.

nidas, 'how soon can you attend to me?' For *operam dare*, cf. Trin. 897, Capt. 6 and 618, Men. 1093.

ehem expresses a sense of pleased surprise. It does not affect the construction of the sentence. Cf. Rud. 804, Mil. 1382, Ter. Haut. 622.

quam dudum tu aduenisti? 'how long have *you* arrived?' Cf. Trin. 608 *quam dudum istuc aut ubi actumst?* Amph. 692 *quam dudum istuc factumst?* It is always implied that it is a short time only.

452. **negat esse intus**, sc. Libanus. Ussing places a mark of interrogation, 'does Libanus say he is not at home?' on the ground that Leonidas cannot know that Libanus has said so, as he was absent at the time. But perhaps this is hypercritical.

453. **uerum istuc argentum tamen**, 'but despite his absence, if you are willing to pay down that money *to me*, I will undertake in my turn (*re*) that on your account it shall be a final payment.' Cf. v. 219: for *uerum* see on v. 790.

456. **erus istunc nouit**, a conclusive argument, Libanus thinks, for the stranger's confidence. Cf. Most. 878 *non potes tu cogere me ut tibi male dicam: nouit erus me.*

457. **rem saluam ego exhibebo**, 'I will make it all right': *exhibebo* i.q. *reddam*, *praestabo*.

459. **quoii** (dissyllabic), Loewe-Goetz. MSS. have *qui*: *credit* Camerarius for MSS. *credidit*. For *credere* followed by the gen., cf. Amph. 672 *numquam edepol tu mihi diuini creduis post hunc diem*, Bacch. 504 *nam mihi diuini numquam quisquam creduat*, Truc. 306, Poen. 466, infr. v. 854, Roby 1334.

460. **ne duit.** For the subj. pres. there are used the optative forms *duim*, *duis*, *duit*, *duint*: also

LI. Da, inquám: uah[c], formidó miser, ne hic mé tibi arbitrétur
Suasísse, sibi ne créderes. da quaéso ac ne formída:
Saluom hércle erit. ME. Credám fore, dumquidem ípsus in manu habéo.
Peregrínus ego sum: Saúream non nóui. LI. At nosce sáne.
ME. Sit, nón sit, non edepól scio: si is ést, eum esse opórtet.
Ego cérte me incertó scio hoc datúrum nemini hómini.
LE. Hercle ístum di omnes pérduint. uerbó caue supplicássis:

perduim, *-is*, *-it*, *interduim*, *creduis*, *-it*, and *perduint* very often, e.g. Men. 451 *qui illum di omnes perduint*. 'Don't let him give it if he is not willing: let him stand as he is,' i.e. waiting, money in hand.

463. dumquidem ipsus in manu habeo. It is simplest to retain the MSS. order, to keep *habeo* (*habebo* is a correction) and read *ipsus*, rather than to invert and write *in manu ipse habebo*. For the tense, pres. after fut., cf. Pers. 235 *ero*, *nisi scio*, Men. 1093 *liber esto*, *si inuenis*, Amph. 721 *habebis*, *si hic suum officium facit*, with Ussing's note. On the form *ipsus* see A. Luchs in Studemund's Studien I. I. 47 and Brix on Men. 310.

464. at nosce sane, 'just make his acquaintance'; *noui*=οἶδα)(*nosco*=γιγνώσκω. For *sane* with imper. cf. Merc. 491 *sequere sane*, ibid. 668 *da sane*, Pers. 199 *i sane*, ibid. 770 *cĕdo sane*, &c.

465. sit, non sit, non edepol scio, 'whether he is or is not I really don't know.' *Vtrum...an* omitted—a usage confined to popular speech. Cf. Stich. 31 *uiuant*, *ualeant*, *ubi sint*, *quid agant*, *ecqui indigeant*, *neque participant nos neque redeunt*, i.e. whether they are alive and well, &c. Ter. Haut. 643 *melius peius*, *prosit obsit*, *nil uident*, *nisi quod lubet*.

466. incerto in general meaning no doubt corresponds to v. 494 *tibi credam hoc argentum ignoto*. Nevertheless *incertus* does not mean 'unknown.' Cf. Stich. 499 *certumst mustellae posthac numquam credere: nam incertiorem nullam noui bestiam*, which will give the meaning 'not to be depended upon,' 'unreliable.' There is a point too in the juxtaposition *certe incerto*. Perhaps we may render 'depend on it I will give this money to no man I can't depend on.'

467. perduint, *pro perdant*, see v. 460.

uerbo caue supplicassis, 'mind you don't entreat him with a single word,' i.e. 'don't use a word of entreaty.' *Supplicassim* is really the optative of an original sigmatic aorist, of which *supplicasso* is the

Feróx est, uigintí minas meás tractare sése.
Nemo áccipit: aufer té domum, abscede hínc, molestus né sis.
ME. Nimis íracunde: nón decet supérbum esse hominem séruom.
LE. Malo hércle iam magnó tuo, ni istí nec recte dícis.
LI. Impúre, nili, nón uides irásci? LE. Perge pórro.
LI. Flagítium | hominis, da óbsecro argentum huíc, ne male loquátur.
ME. Malum hércle uobis quaéritis. LE. Crura hércle diffringéntur,
Ni istum ínpudicum pércies. LI. Perii hércle: age inpudíce,

subj. These two forms in *-sso* and *-ssim* are used in Plautus for the fut. perf. and perf. subj. respectively.

468. ferox est, uiginti minas meas tractare sese, 'he's proud that *he's* got the handling of 20 minae of mine,' cf. Capt. 600 *crucior lapidem non habere me.*

470. hominem seruom. *Homo* in this idiom is pitying 'a poor slave,' or as here contemptuous 'a mere slave.' *Seruus homo* = *δοῦλος ἀνήρ.* See on Epid. 60.

471. malo hercle iam magno tuo, ''faith you'll rue it directly.' *Malo magno tuo* is a modal abl. of attendant circumstances, i.e. 'it will be with serious trouble to you,' cf. Amph. 321 *olet homo quidam malo suo*, Men. 137 *meo malo a mala abstuli hoc*, ibid. 1015 *maxumo hercle hodie malo uestro istunc fertis.* In vv. 412 and 901 *cum magno malo* in the same meaning.

nec recte dicis = *male dicis*, see on v. 155.

472. impure, cf. Aul. 370 *ita illis impuris omnibus adii manum.* *Nihili* without a substantive, e.g. *homo nihili*, is used as an indeclinable adj. 'worthless,' 'good-for-nothing,' cf. *frugi.* In v. 859 it is accus., cf. Pseud. 239 *sine sim nihili*, Mil. 180 *pereundumst propter nihili bestiam.*

473. flagitium hominis, 'scandal of a man': the man addressed is made to be the personification of the quality attributed to him: cf. *scelus uiri*, *monstrum hominis*, *deliciae pueri* (Pers. 205), *frustum pueri* (Pers. 846). So in English 'a jewel of a man,' 'a darling of a hat,' &c. Cf. Shakspere, Tempest I. ii. 367 shrug'st thou, malice? Merry Wives II. iii. 15 Villany, take your rapier.

474. malum hercle uobis quaeritis, 'you two (Libanus and Leonidas) are earning yourselves a thrashing.'

diffringentur—altered by Acidalius to *defringentur*—an allusion to *crurifragium.* Cf. Pseud. 131, Mil. 156 and 722, Poen. 889, Suet. Aug. 67.

475. percies, 'strike,' i.e. '*perculeris non maledictis sed manu,*'

Sceléste, non audés mihi sceléSto subueníre?
LE. Pergín precari péssumo? ME. Quae rés? tun libero hómini
Male séruos loquere? LE. Vápula. ME. Idquidém tibi hercle fíet,
Vt uápules, Demaénetum simulác conspexero hódie.
(In iús uoco te. LE. Nón eo. ME. Non eís? memento. LE. Mémini.
ME. Dabitúr pol suppliciúm mihi de térgo uostro. LE. Vaé te:
Tibi quídem supplicium, cárnufex, de nóbis detur? ME. Atque étiam
Pro díctis uostris máledic[t]is poenaé pendentur mi hódie.)
LE. Quid, uérbero? ain tu, fúrcifer? erum nós fugitare cénses?

(Langen p. 93). He compares Lucr. IV. 561 (Bernays) *praeterea uerbum saepe unum perciet auris omnibus in populo*. *Percies* is 2nd pers. fut. from *percio* (not *percieo*), cf. *concio* e.g. Amph. 476. *Inpudicum* = 'shameless,' Pers. 194, Rud. 115)(*pudicus*, 'with a sense of modesty.'

476. sceleste, non audes mihi scelesto subuenire? *Scelestus* means (1) wicked, (2) miserable, and these meanings are played upon here. 'Wretch, won't you help a wretch like me?' *Non audes* = *non uis*. Cf. Pseud. 78 *nilne adiuuare me audes?*, Men. 153 and 697, Pseud. 1317, Trin. 244.

477. quae res, 'what's this?': regularly *quae res*, i.e. no demonstrative and no *est*, or *quae haec res est*, i.e. both, e.g. Mil. 1344, Poen. 1197, Aul. 415 &c.

478. uapula, i.q. *plora*, οἴμωζε, κλαίειν λέγω σοι. Cf. Curc. 568 *uapulare ego te uehementer iubeo: ne me territes.*

480—483 are bracketed by Ussing on the score alike of meaning and language. The lines are made up from the similar passages, Curc. 621 and Pers. 745, and appear to be dragged in for the allusion to *antestatio*; see Hor. Sat. I. 9 ad fin.

in ius uoco te: to summon a slave under his owner's *dominium* to the praetor's court is absurd.

eis (Codd. *iis*) i.e. *is*: so *ei* = *i* v. 486. This spelling is common in B.

memento. memini, an allusion to the *antestatio* borrowed apparently from Curc. 621 ff. and Pers. 745 ff.

481. supplicium, 'satisfaction.' Cf. Epid. 724.

uae te, *parum Latine: uae tibi* is regular. Besides Catull. VIII. 15, only one doubtful case (Senec. Mort. Claud. 4. 3) is cited for *uae te*.

485. erum nos fugitare cen-

Ei núnciam ad erum, quó uocas, iamdúdum quo uolébas.
ME. Nunc démum? tamen numquam hínc feres argénti nummum, nísi me
Dare iússerit Demaénetus. LE. Ita fácito: age ambula érgo.
Tu cóntumeliam álteri faciás, tibi non dicátur?
Tam ego hómo sum quam tu. ME. Scílicet ita rés est. <LE.> Sequere hac érgo.
[LE.] Praefí[ci]scini hoc nunc díxerim: nemo étiam me accusáuit
Meritó meo, neque me álter est Athénis hodie quísquam,
Quoi crédi recte aequé putent. ME. Fortássis: sed tamén me
Numquam hódie induces út tibi credam hóc argentum ignóto.
Lupus ést homo homini, nón homo, quom quális sit non nóuit.
* * * * * * * * *
LE. Iam núnc secunda míhi facis: <s>cibam huíc te capitulo hódie

ses? Cf. Capt. 541 *quid istuc est, quod meos te dicam fugitare oculos?* ibid. 545 *minume miror, si te fugitat aut oculos tuos.*

486. nunciam. See v. 1.

488. ambula, sc. *mecum in forum.* See Langen, Beiträge, p. 204. *Ambulare* sometimes almost = *abire.* Trin. 1108, Pseud. 263, Pers. 250.

489. tu contumeliam &c. Pseud. 1173 *contumeliam si dicis, audies.*

491. praefiscini, 'without offence,' without calling down upon me the evil eye, for self-praise. *fascinum* = *βάσκανος*. *Praefiscini* = *absit inuidia uerbo.* Cf. Rud. 461 *praefiscine, satin nequam sum?* Petron. 73 *homo praefiscini frugi.*

495. lupus est homo homini: proverbial. Cf. *hostis*, which from 'stranger' passes into 'foe,' and Senec. Epist. 103 *ab homine homini quotidianum periculum.* *Lupus, non homo*, a turn common in Petronius, e.g. 38 *phantasia, non homo*, 43 *discordia non homo*, 74 *codex non mulier* &c.

496. The marks of a gap date from Scaliger. Are they needed? The Mercator begins to excuse himself: Leonidas seizes upon this as a sign of relenting. But see Langen, Plautinische Studien, p. 104.

secunda mihi facis, 'you do as I wish,' 'please me.' Cf. *uerba secunda loqui* (Ov. Art. I. 586), *secundas agere* (Senec. Ira, III. 8. 6).

huic capitulo = *mihi.* Cf. Stichus 751 *fugit hoc libertas caput.* See v. 258.

Factúrum satis pro iniúria: quamquam égo sum sordidátus,
Frugí tamen sum néc potest pecúlium enumerári.
ME. Fortásse. LE. Etiam †nunc dico† Périphanes Rhodó mercator díues
Absénte ero solús mihi taléntum argenti sóli
Adnúmerauit et [mihi] crédidit nequé<st> deceptus ín eo.
ME. Fortásse. LE. Atque etiam tú quoque ipse, si ésses percontátus
Me ex áliis, scio pol créderes nunc quód fers. ME. Haud negássim.

498. frugi, commonly explained as predicative dative, is an adj. of any gender, number or case. *Peculium* is the special term for the savings of a slave, e.g. Pseud. 1189 *mea quidem haec habeo omnia, meo peculio empta*. His savings could not be counted either (1) because he had so much, or (2) because he had none. The spectators would have no difficulty in understanding which he meant the Mercator to understand, and which really was the fact.

499. etiam nunc dico. The line is too long. *Etiam* is sound, but what else should be read is doubtful. Fleckeisen cuts out *dico*, but *nunc* is not what we should expect. Lachmann proposed *hodie*, which accounts for the corruption *hodie*, *hoc die*, *nunc dico*, but is liable to the same objection as *nunc*. Prof. Palmer *anno*, 'last year,' cf. Amph. 91. Perhaps *horno*, as Most. 155 *uelut horno messis magna fuit*. This gives excellent sense and accounts for the corruption as well as anything so far proposed.

Rhodo, 'from Rhodes.' Cf. Merc. 929 *uideo ibi hospitem Zacyntho*, Bacch. 227, Poen. 999. Caes. Bell. Civ. I. 24 *N. Magius Cremona*, Ussing. Add Rud. 2 *eius sum ciuis ciuitate caelitum*, 'I am a compatriot of his (Jupiter) from the city of the Celestials.'

500. solus soli = μόνος μόνῳ. Trin. 153 *id solus solum...flens me obsecrauit*, Capt. 602 *solus te solum uolo*, Mil. 1019 *cedo te mihi solae solum*, Pseud. 1142 *praesens praesentem*, Stich. 373 *ipsus ipsum*.

501. adnumerauit is shewn by Langen (Beiträge, p. 93) to be the right word. Cf. Merc. 88, Ter. Adelph. 369.

502. etiam tu quoque. When the words come in the order *etiam quoque* they are separated by the pronoun, but in the reverse order *quoque etiam* they come together. See Trin. 1048, Men. 1160, Epid. 234.

503. me is bracketed by Ussing as having arisen from ME, the letters denoting Mercator at the beginning of the previous line: *percontari aliquem* = *quaerere ex aliquo* as v. 343. I believe Ussing is right.

negassim, i.q. *negauerim*, polite, 'I should be sorry to deny it.' On the form see v. 467.

[Exeunt all three to the Forum (therefore by door to the right) to look for Demaenetus.

ACTVS III

CLEARETA. PHILAENIVM.

Lena *Meretrix*

CL. Néqueon ego ted ínterdictis fácere mansuetém meis?
Án ita tu's animáta, ut qui expers mátris imperí sies?
PH. Vbi piem pietátem, si istoc móre moratám tibi
Póstulem placére, mater, míhi quo pacto praécipis?

ACT III, SCENE I (504—544). Cleareta, true to her cold business-like views, upbraids Philaenium for her fatuous attachment to Argyrippus. Philaenium protests, but finally promises to obey. Septenarian trochaics.

504. nequeon &c., 'can't I make you submissive by my prohibitions?' *mansuetem* for *mansuetam* Fleckeisen, see v. 145.

505. ut qui expers matris imperi sies, 'to be free from your mother's authority.' Codd. *ut qui matris expers imperii sies*, corr. Camerarius. To omit *qui* or change it to *quae* is to be ignorant of the idiom: *qui* abl. of the indef. *quis* is attached enclitically to the *ut* and has the same force as in e.g. *atqui*, being an emphasising particle. Thus *hercle qui*, *edepol qui*, *ecastor qui*, *at pol qui*, and *quippe qui*, which in some cases cannot be a relative, as in that case it must be followed by the subj. Cf. Trin. 637 *an id est sapere, ut qui beneficium a te repudies*, Bacch. 283 *adeon me fuisse fungum, ut qui illi crederem*, Capt. 553 *eum morbum mi esse, ut qui med opus sit insputarier*, Curc. 218 *Aesculapi ita sentio sententiam, ut qui me nihili faciat*, Ter. Andr. 148 *ita tum discedo ab illo, ut qui se filiam neget daturum.*

expers is followed by the gen. also Amph. 170, Pseud. 498 (in the true text) *expertem amoris gnati.*

506. ubi piem pietatem &c. 'how should I shew fine filial feeling if I claim to please you' &c. *Vbi* = ποῦ; and need not be changed, as by Ussing, to *ibi*; *postulare* = ἀξιοῦν as so often; *piem pietatem* (not *Pietatem*) and *more moratam* are instances of the *figura etymologica* of which Plautus is so fond. See notes on Epid. 120 and 651, Brix on Trin. 302.

Cl. Án decorumst áduorsari meís te praeceptís? <Ph.> Quid est?
Cl. Hócinest pietátem colere, mátri[s] imperium mínuere?
<Ph.> Néque quae recte fáciunt culpò néque quae de linquónt amo.
Cl. Sátis dicaculá's amatrix. Ph. Máter, is quaestúst mihi:
Língua poscit, córpus quaerit, ánimus <h>or<t>at, rés monet.
Cl. Égo te uolui cástigare: tú mi accusatríx ades.
Ph. Néque edepol te accúso neque id me fácere fas exístumo.
Vérum ego meas querór fortunas, qùóm illo quem amo próhibeor.
Cl. Écqua pars oráationis dé die dabitúr mihi?
Ph. Ét meam partém loquendi ét tuam tradó tibi:
Ád loquendum atque ád tacendum tútе habeas portísculum.

508. In the position of this line, with Leo, I follow the MSS. order. I see no need to transpose vv. 508 and 509 or to bracket v. 508.

quid est? 'what's the matter?' Amph. 556, Capt. 578.

509. matri[s] imperium minuere: it is perhaps better to transpose *imperium matris minuere*. She speaks of her *imperium* as if it were a case of *laesa maiestas*.

With *pietatem colere* cf. *colere amorem*, *amicitiam*, &c.

510. neque quae recte faciunt culpo, i.e. *neque culpo* (*eas puellas*) *quae recte faciunt* &c.

511. is quaestust mihi, 'that's my profession': *is* by the regular attraction for *id*.

512. orat is preferable to *hortat*, which is the correction of Acidalius, but if *hortat* be adopted the non-deponent form should be noted. Philaenium gives a sententious turn to her reply. 'My tongue asks, my person earns, my fancy prompts and circumstances guide.'

515. fortunas, 'my fortunes.' Generally plur. in this sense: in Plautus the sing. is usually the goddess Fortune. Sonnenschein on Rud. 523.

prohibeor, 'debarred.' For the mood after *quom* see vv. 80 and 82.

516. ecqua is a correction of the MSS. *egoua* claimed for Kampmann and Brix. *de die* = 'during the course of the day,' Roby 1911. 'Am *I* to get any share of the talking before nightfall?'

518. portisculum = the trun-

Quín pol si reposíui remum, sóla ego in castéria
Vbi quiesco, omnís familiae caúsa consistít tibi.
Cl. Quíd ais tu, quam ego únam uidi múlierem audacíssumam ?
Quótiens te uotui Árgyrippum fílium Demaéneti
Cómpellare aut cóntrectare cónloquiue aut cóntui?
Quíd dedit? quid déportari iússit ad nos? án [tu] tibi
Vérba blanda esse aúrum rere, dícta docta pró datis?
Vltro amas, ultro éxpetessis, últro ad te accersí iubes:

cheon with which the boatswain beat time for the rowers. See Festus p. 234 b. Nonius, p. 151, quotes Ennius, Ann. VII. 37 *parerent, obseruarent portisculu' signum cum dare coepisset*, and Laberius, Cythera, *nec palmarum pulsus nec portisculi*, 'the beat of neither blade nor baton.'

519. casteria. Philaenium continues the nautical metaphor suggested in *portisculum*. Not only is she willing to obey: nay more, if she stops work to rest the whole household comes to a standstill, because supplies cease to come in. Nonius p. 85 defines *casteria* as *locus ubi, cum nauigatio conquiescit, remi et gubernacula conquiescunt*. Hence it is translated 'sail-room.' But, as Ussing points out, Philaenium compares herself not to the oars but the rowers, and she would rest not where the oars are stowed, but where the crew rest. So he takes *casteria* = κατάστρωμα, 'deck.'

521. quid ais tu? See on v. 104.

unam audacissumam. *Vnus* is thus used to heighten a superlative, Amph. 677 *quam omnium Thebis uir unam esse optumam diiudicat*, Capt. 278 *quod genus illist unum pollens atque honoratissumum*, Mil. 52 *te unum in terra uiuere uirtute et forma et factis inuictissumum*.

523. conloquiue aut contui. Ussing's note is '*i.e. aut colloqui*.' This Langen (Beiträge, pp. 95—99) attacks. *Ve* in Plautus, except in union with *si*, in *siue* or *seu*, has no disjunctive force. In the Plautine diction its significance is neither disjunctive nor copulative: the two things or thoughts connected by it are coexistent, e.g. v. 636 *uiginti minae quid pollent quidue possunt*, 'the power and might of 20 minae.' There is a disjunction in the thought only so far as the two facts need not necessarily coexist. Cleareta has forbidden her daughter just as much *conpellare*, as *contrectare*, as *conloqui*, as *contui*, and so far *ue* retains its copulative force. But the actions may be viewed separately, as well as collectively, hence *aut* before *contui* is justified.

524. deportari is almost technical of sending presents to a mistress' house.

525. rere, as generally preferred to *reris*. 'Do you think winning words are gold, proven proverbs presents?' *Dicta docta* are 'wit and wisdom,' Trin. 380 *multa ego possum docta dicta quamuis*

Íllos qui dant eós derides: quí deludunt déperis.
Án te id exspectáre oportet, síquis promittát tibi
Té facturum díuitem, si móri<a>tur matér sua?
Écastor nobís periclum [magnum] et fámiliae porténditur,
Dum éius exspectámus mortem, né nos moriamúr fame.
Núnc adeo nisi mi húc argenti ádfert uigintí minas,
Né ille ecastor hínc trudetur lárgus lacrumarúm foras.
Híc dies summást apud me ínopiae excusátio.
PH. Pátiar, si cibó carere mé iubes, matér mea.
CL. Nón uoto ted amáre qui dant, qu<ói>a amentur grátia.
PH. Quíd si hic animus óccupatust, máter, quid faciám? mone. CL. Em,

facunde loqui, Men. 250 *dictum haud facessas doctum, si caueas malo.*

527. illos qui dant eos derides. For the pronoun repeated and in a different form *illos.. eos*, cf. Bacch. 387 *homini amico* (*arbitror*) ...*nisi deos ei nil praestare*, Epid. 51 *quid istanc quam emit? quanti eam emit?* (note).

qui deludunt deperis, 'you are dying for love of those who are mocking you.' *Perire*, and stronger *deperire*, is comic for 'to be dying for love of,' 'to be madly in love with,' followed by acc. of the person loved, as Epid. 219. The object *eos* is here omitted, as v. 510.

532. nunc adeo, to introduce an energetic command or expression of resolve, generally in breaking off a discussion, 'now I'll tell you what.'

533. nē (*confirmatiua* v. 409) is strengthened by *ecastor*, the regular woman's oath, with the demonstrative between, as v. 409.

largus lacrumarum, 'he shall be bundled out of this, so bountiful with his tears' (and nothing else), cf. Ter. Phorm. 520 *ego te conpluris aduorsum ingenium meum menses tuli, | pollicitantem et nil ferentem, flentem; nunc contra omnia haec | repperi qui det neque lacrumet.*

534. hic dies summast &c. E gives *hic dies sumust*, E³J *hic dies summe est*: Fleckeisen edits *haec dies summast*, Loewe-Goetz *hic dies summust quom apud me inopiast excusatio*, which gives a clear and easy sense. But we can keep much more closely to the MSS. Retain *hic dies* and read *summast*, connecting it with *excusatio*. Then *inopiae* is gen. after *excusatio*: lit. 'this day is the last pleading of poverty as an excuse in my house.'

536. qui dant, quoia amentur gratia, 'who give you something to be loved for.' *Quoia* (= *id cuius gratia*) is Bergk's correction of *qua*, which in itself is excellent, but involves an awkward hiatus.

537. occupatust, 'what if I am not fancy-free, mother, what am I to do?' Cf. Pseud. 244, 246, 278.

Meúm caput contémples, si quidem éx re consultás tua.
PH. Étiam opilió qui pascit, máter, alienás ouis,
Áliquam habet pecúliarem, quí spem soletúr suam.
Síne me amare unum Árgyrippum ánimi causa, quém uolo.
CL. Íntro abi: nam té quidem edepol níl est inpudéntius.
PH. Aúdientem dícto, mater, próduxisti fíliam.

LIBANVS. LEONIDA

Serui II

LI. Perfídiae laudes grátiasque habémus merito mágnas,
Quom nóstris sycophántiis dolís astutiísque,

539. contemples, the active form is quoted by Nonius p. 470. See Brix on Mil. 172 for a list of deponents used by Plautus in the active.

ex re tua=*in rem tuam*, 'to your interest')(*ab re tua*, 'contrary to your interest.' See on v. 224. I understand the line to mean merely 'mark my conduct if you are wise,' but Lambinus takes it 'look at my grey hairs, remember you will grow old, so *carpe diem*.'

540. opilio is suspected (cf. Verg. Ecl. X. 19). Seyffert suggests *ouipilio*.

541. peculiarem, sc. *ouem*. Cf. Capt. 19 *dedit eum huic gnato suo peculiarem* sc. *seruom*. Aul. 465 *gallus qui erat anui peculiaris*.

qui=*ut eâ*.

542. animi causa, 'for my fancy's sake.' See on Epid. 45.

544. audientem dicto, mater, produxisti filiam, 'mother, you have trained your daughter to obedience.' For *producere*, cf. Rud. 1173, Capt. 763, Juv. XIV. 228 *et laeuo monitu pueros producit auaros*: and for *audientem dicto*, Men. 444 *dicto me emit audientem, haud imperatorem sibi*.

[Exit Philaenium into the house, followed by Cleareta.

ACT III, SCENE 2 (545—590). Libanus and Leonidas return with the money. Their triumph finds utterance in a mock thanksgiving and ironical mutual praise.

Septenarian Iambics from this point to the end of the Act (545—745).

545. Perfidiae laudes gratiasque habemus, 'we offer praise and thanks, &c.' *Perfidia* is personified and thanked as a god. For the run of the whole cf. Amph. 181, Trin. 659 and 824, Mil. 412, in all of which passages we have *gratias*, not the more usual *gratiam habere* or *agere*.

546. quom 'after the expression of thanks unites temporal and

Scapulárum confidéntia, uirtúte ulmorum fréti,
[Qui] aduórsum *stetimus* lámminas crucésque conpedésque
Nerués catenas cárceres numéllas pedicas bóias
Indúctoresque acérrumos gnarósque nostri térgi.

causal force,' Brix on Trin. 823. Cf. Rud. 908, Capt. 923, Stich. 402.

astutiisque. The plural means not the abstract quality 'astuteness,' but concrete 'craftinesses,' i.e. 'crafty acts.' Indeed this is the regular Plautine meaning of the word both in sing. and plur., e.g. Mil. 238 *hanc instituam astutiam*, Capt. 250 *inest nobis spes in hac astutia*, Epid. 363; and plur. Mil. 234, Epid. 375. Langen (Beiträge p. 107) recognises only one passage, Capt. 679, where *astutia* has an abstract sense.

547. scapularum confidentia, 'the impudence of our shoulders.' *Confidens* in Plautus generally in a bad sense, 'brazen-faced,' 'self-assured,' and *confidentia* 'self-assurance.'

uirtute ulmorum freti, 'relying on the mettle of the birch.' This phrase has occasioned much discussion. Lambinus considers the meaning so impossible that he would alter to *uirtute umerorum*, Ussing suggests *uirtute ulmorum spreta*. But it is of the essence of comedy to put the thing the wrong way on, and while in tragedy it might be necessary to say *uirtute umerorum freti*, it is quite in keeping with comic idiom to say *uirtute ulmorum freti*. It may be pointed out that *umerorum* would be a tautology after *scapularum*.

548. The ordinary plan after Fleckeisen is to mark a *lacuna* before this line, and another after v. 552. And, if the text be kept unchanged, gaps in both these places must be assumed. Yet there is no sign, except the relative *qui* in v. 549, that the passage is incomplete. Rather than admit these *lacunae* I follow Ussing in bracketing *qui* and changing *stimulos* to *stetimus*, not in the belief that this is the final remedy, but to avoid assuming a *lacuna*, whenever there is any difficulty. If there is no *lacuna*, a principal verb is wanted, and Ussing's *stetimus* seems the best suggested.

549. Then follows a catalogue of instruments of punishment, with which cf. Lucr. III. 1016 *carcer et horribilis de saxo iactu' deorsum, | uerbera carnifices robur pix lammina taedae.*

lamminas. *lammina* (also *lamina* and *lamna*) is a red-hot metal plate, cf. Cic. Verr. V. 163 *cum ignes candentesque laminae ceterique cruciatus admouebantur*, Hor. Epist. I. 15. 36.

550. neruos, 'neck-fetters.' Festus p. 165, Curc. 690 *ita te neruo torquebo, itidem ut catapultae solent.*

numellas pedicas boias, 'shackles, fetters, collars.' Festus p. 173 *numella genus uinculi, quo quadrupedes deligantur*: p. 35 *boiae genus uinculorum, tam ligneae quam ferreae dicuntur*, cf. Capt. 888.

551. inductores (Gronovius for *indoctores*), i.e. '*qui tergum rubro colore inducebant tanquam parietem pictores.*' There is the same metaphor Plin. Epist. I. 8. 12 *sed non perinde populare comitate ora-*

[Qui saepe ante in nostras scapulas cicatrices indiderunt]
Eae núnc legiones cópiae exércitusque eórum
Vi púgnando periúriis nostrís fugae potíti.
Id uírtute huius cóllegai meáque comitáte
Factúmst. qui mest uir fórtior ad súfferundas plágas?
LE. Edepól uirtutes quí tuas *non* póssis conlaudáre,
Sicút ego possim, quaé domi duellíque male fecísti.
Ne illa édepol pro meritó [nunc] tuo memorári multa póssunt:

tionis inducere. Ussing would have *impactores* or some such word, but the joke is quite in the style of slaves' humour, and it is impossible to misunderstand it with the explanatory words that follow, 'painters—keen as can be and acquainted with our backs,' i.e. who know from previous experience just where it will hurt most. There are many allusions in Plautus to the colours produced by a flogging, e.g. Rud. 1000 *fiet tibi puniceum corium, postea atrum denuo*, Pseud. 229, Epid. 17, &c.

552. An unmetrical line and a manifest gloss on the previous words.

554. The torments and tormentors, by one of the frequent military metaphors, are represented as an army routed in the field.

555. ui pugnando, modal abl., cf. Amph. 414 *legiones Teleboarum ui pugnando cepimus*, Men. 1054 *teque eripio ui pugnando, ingratiis.*

periuriis nostris is instrum. abl.

fugae potiti, sc. *sunt*, i.e. 'have been put into the possession of rout,' 'have fallen into the hands of defeat.' As Plautus uses an active form, e.g. Amph. 178 *eum nunc potiuit pater seruitutis*, it is not surprising to find *potiti* passive. *Fugae* is Buecheler's correction of *euge* E, *eugae* BD. In the previous line *forum* is given for *eorum*, and Aul. 667, Most. 674 *fuge* for *euge*.

556. id uirtute huius collegai. So Seyffert for *collegae*, avoiding thereby a transposition. Cf. *comoediai* (Mil. 84), *sapientiai* (Mil. 237) and see the list given by Brix on Trin. 359. He speaks of Leonidas as if he were joint-commander with him of an army. So also v. 576. *Meaque comitate*, 'my kind assistance,' cf. Mil. 79.

558. edepol uirtutes qui tuas non possis conlaudare, 'egad you could not praise your valorous deeds, as I could your misdeeds,' &c. *qui* is enclitic with *edepol*, cf. v. 505: *non* Gertz for *nunc*. Goetz and Schoell retain *nunc* with a mark of interrogation, i.e. 'how could you,' &c. Leo writes *non potis es*, but I prefer *possis* as the MSS. reading, and believe the misunderstanding of *qui* has led to the difficulty.

559. quae domi duellique male fecisti, 'your misdeeds at home and abroad.' Scan *dŭellique* as Capt. 68 *domi dŭellique dŭellatores optumi*. *Du̯ellum*, old form of *bellum*, is generally by synizesis dissyllabic in Plautus. Cf. *du̯is* (*bis*) and *du̯onoro* (*bonorum*).

560. ne illa edepol. See on

Vbi fídentem fraudáueris, ubi ero ínfidelis fúeris,
Vbi uérbis conceptís sciens lubénter periuráris,
Vbi párietis perfóderis, in fúrto ubi sis praehénsus,
Vbi saépe causam díxeris pendéns aduorsus ócto
Artútos audacís uiros, ualéntis uirgatóres.
LI. Fateór profecto ut praédicas, Leónida, esse uéra:
Verum édepol ne etiam túa quoque malefácta iterari múlta
Et uéro possunt: úbi sciens fidéli infidus fúeris,
Vbi praénsus in furtó sies manufésto et uerberátus,
Vbi périuraris, úbi sacro manús sis admolítus,
Vbi erís damno moléstiae et dedécori saepe fúeris,

v. 409. *Multa* is predicate, 'things of that kind can be enlarged upon to any number.'

561. ubi, 'cases where.' The subjs. are 'consecutive,' Roby 1684.

562. uerbis conceptis, 'in set form of words,' i.e. following the formula dictated to you and deliberately taking the oath, e.g. Bacch. 1028 *ego ius iurandum uerbis conceptis dedi*, Cic. Cluent. 48. 134 *dixit se scire, illum uerbis conceptis peierasse.*

563. parietis perfoderis. Cf. Pseud. 980 *perforator parietum* = *τοιχωρύχος*, 'burglar.'

564. ubi saepe, 'cases where again and again': *ubi saepe* = *ubi ut saepe fit.* So Lucretius frequently, especially with *cum saepe*, e.g. Lucr. III. 912 *ubi discubuere tenentque pocula saepe homines*, II. 85 *nam cum cita saepe obuia conflixere*, IV. 34 *cum saepe figuras contuimur miras.*

pendens, i.e. 'strung up to be flogged.' Cf. v. 301. See Amph. 159 *ita quasi incudem me miserum homines octo ualidi caedant*, v. 574.

565. artutos, 'strong-limbed,' is a certain correction of the MSS. *astutos*.

567. uerum edepol ne etiam tua quoque &c., 'but egad on your part too misdeeds can be recited in numbers and with truth.' On *nē* strengthened by *edepol*, cf. vv. 409, 533, 560: on *etiam tua quoque* v. 282.

iterari, because this is a return narrative to the tale told by Leonidas. See Langen (Beiträge p. 282) '*iterare* sich findet bei dem Wiedererzählen bestimmter Handlungen oder Thatsachen; dieselben haben stattgefunden und werden durch die Erzählung gleichsam wiederholt, den Hörern noch einmal, *iterum*, vorgeführt.'

568. et uero, 'and with truth,' a modal abl. = an adv. Cf. Most. 173 and 175, Merc. 683, Truc. 302.

570. sacro manus sis admolitus = *admoueris*.

571. damno molestiae et dedecori, 'a loss, a nuisance and a disgrace (all predicative datives) to your masters.' The common rule is that *et* must be inserted between each pair of words or not at all (Madv. L. G. 434 obs. 1). But there are many exceptions where *et* occurs before the last only, e.g. Pseud. 975 *legirupam inpium periurum atque inprobum*, Capt. 134 *macesco, consenesco et tabesco*,

Vbi créditum quod sít tibi datum ésse pernegáris,
Vbi amícae quam amicó tuo fuerís magis fidélis,
Vbi saépe ad languorém tua durítia dederis ócto
Validós lictoris, úlmeis adféctos lentis uírgis.
Num mále relatast grátia, ut collégam collaudáui?
LE. Vt méque teque máxume atque ingénio nostro décuit.
LI. Iam omítte ista atque hoc quód rogo respónde. LE. Rogita quíduis.
LI. Argénti uigintí minas habésne? LE. Hariolàre.
Edepól senem Demaénetum lepidúm fuisse nóbis:
Vt ádsimulabat Saúream me<d> ésse quam facéte:
Nimis aégre risum cóntin[u]i, ubi hóspitem inclamáuit,

miser, Ter. Haut. 526 *auidum miserum atque aridum*. Tacitus has the same use, see Draeger, Einl. p. 16. Hence it is not essential to insert *et* between *damno* and *molestiae*.

572. creditum quod sit, i.e. 'a deposit,' cf. καταθήκη, παρακαταθήκη, παρατίθεμαι.

573. amicae quam amico. Cf. Trin. 651 *in foro operam amicis da, ne in lecto amicae, ut solitus es*.

574. ad languorem dederis, 'consigned to weariness.' On the form of the expression see on v. 427.

575. ulmeis adfectos lentis uirgis, 'armed with lithe birch-rods.' Cf. Ter. Phorm. 977 *tantane adfectum quemquam esse hominem audacia*.

576. num male relatast gratia, 'I hope I haven't repaid you badly in the way I have praised my colleague.' *Num* = μῶν: *ut* = 'how,' i.e. 'in the way in which.' See on Epid. 13.

577. meque teque...atque ingenio nostro decuit, i.e. '(You have praised me) as best became,' &c. *Decere* takes the abl. on the analogy of *dignus*, and so does the adj. *decorus*, e.g. Mil. 619 *facinora neque te decora neque tuis uirtutibus*. *-que...-que* = *et...et*, Epid. 220, Rud. 349, Amph. Prol. 7.

579. habesne. The hiatus here is legitimate. Yet Müller would read *habes nunc?*

hariolare, 'you're a prophet,' i.e. you've divined the truth. See on v. 316 and cf. Mil. 1256.

580. edepol lepidum fuisse. For the acc. (of exclamation) after *edepol* see on v. 292 and note on Epid. 72.

581. quam facete (BDE *quem*). '*Quam post ut abundat uulgari sermonis negligentia*, cf. Stich. 570 *ut apologum fecit quam fabre*, Mil. 402 *ut ad id exemplum somnium quam simile somniauit*,' Ussing.

582. contini, *continui codd., corr. Bothe.*

inclamauit, quod, 'cried out upon the stranger,' 'scolded the stranger because,' &c. The construction *inclamare quod* and *beare*

Quod sé<se> absente míhi fidem habére noluísset.
(Vt mémoriter me Saúream uocábat atriénsem.)
LI. Manedúm. LE. Quid est? LI. Philaénium estne haec quae íntus exit *
Atque Árgyrippus [una]? LE. Ópprime os: is ést: subauscultémus.
LI. Lacrumántem laciniá tenet lacrumáns: quidnam esse dícam?
[LE.] Taciti aúscultemus. LE. Áttatae, modo hércle in mentem uénit:
Nimis uéllem habere pérticam. LI. Quoi reí? LE. Qui uerberárem
Asinós, si forte occéperint clamáre hinc ex crumína.

quod (Mil. 469) is in accordance with later usage. But after verbs of feeling (*doleo*, *gaudeo*, *succenseo* &c.) Plautus commonly prefers *quia*. See Brix on Trin. 290. Thus contrast with the present passage Mil. 1035 *me inclamato*, *quia sic te uolgo uolgem*.

584. This line is bracketed by Müller, and by Fleckeisen is placed after v. 581. I have left the bracket as printed by Goetz and Schoell, but do not think it necessary. Langen, Plautinische Studien, p. 10, defends the line, but transposes it.

memoriter, 'with accurate memory.' See Madvig De Finibus I. 10. 34. Cf. Amph. 417, Capt. 250.

585. manedum = μένε δή. Cf. *dicdum* = λέγε δή, *primum dum* = πρῶτον δή, *quidum* = πῶς δή; The hiatus after *Philaenium* is legitimate, but that after *quae* is harsh. To avoid it Müller reads *isthaec*, Ussing *illaec*.

586. The metre is disturbed here. The simplest plan is to omit *una*, as proposed by Weise, Ussing, and Reiz.

The lovers come in tears out of Cleareta's house. Philaenium clings to Argyrippus and will not let him go.

587. lacinia tenet, '*uidelicet Philaenium retinet Argyrippum abeuntem*.' *Lacinia*, 'by the lappet of his cloak (*pallium*).' Cf. Merc. 126 *at tu edepol sume laciniam et absterge sudorem tibi*.

588. attatae, or *attat*, an expression of surprise as a fresh thought has just occurred to him. ἄτταται τὸ δεῖνα, 'bless me! it has just occurred to me.'

590. asinos, '*i.e. nummos pro asinis uenditis solutos unde nomen fabulae*.' Leonidas tapping his money-bag says he wishes he had a stick to beat the asses with in case they begin to bray. There is the same joke on the same comic confusion of animals and the price paid for them Pers. 264 *amico homini bobus domitis mea ex crumina largior*, and Truc. 646 *oues illius haud longe absunt a lupis*.

ARGYRIPPVS. PHILAENIVM.
Adulescens *Meretrix*

LIBANVS. LEONIDA
Serui II

AR. Cur mé retentas? PH. Quía tui amáns abeuntis égeo.
AR. Valé. PH. Aliquanto | ámplius ualérem, si hic manéres.
AR. Salué. PH. Saluere mé iubes, quoi tu ábiens offers mórbum?
AR. Matér supremum míhi tua dixít: domum ire iússit.
PH. Acérbum funus fíliae faciét, si te caréndumst.
LI. Homo hércle hinc exclusúst foras. LÉ. Ita rés est.
AR. Mitte quaéso.

ACT III, SCENE 3 (591—745). To Libanus and Leonidas enter Argyrippus and Philaenium from Cleareta's house at the back. Cleareta has ordered Argyrippus off: Philaenium is reluctant to let him go. The lovers are too much engrossed with one another to perceive the slaves until they are addressed v. 619.

592. The hiatus after *uale* may be defended by the change of speaker: the second after *aliquanto* might be avoided by writing *aliquantod* or inserting *ego*.

593. '**salue** *non solum aduenienti, sed etiam abeunti dicitur*, cf. Capt. 737 *uale atque salue*, Cic. Fam. XVI. 9 *uale, salue*, Verg. Aen. XI. 97 *salue aeternum mihi, maxume Palla, aeternumque uale*,' Ussing.

offers. So BDE correctly. *Offerre* is the right word of sorrow, pain, death, &c. Cf. v. 22.

594. supremum. The MSS. reading is altered by Turnebus to *supremam*, in which most editors follow him. But the alteration is at least unnecessary, and the suppression of *horam* seems harsh. *Supremum* like *ultimatum*, perhaps with an allusion to the dismissal of mourners at a funeral *'Ilicet.'* 'Your mother has given me my congé,' &c.

595. acerbum funus filiae faciet, 'she will bring her daughter to the grave untimely.' For *acerbus* cf. Verg. Aen. VI. 429 *abstulit atra dies et funere mersit acerbo.*

596. exclusust foras. '*Extruditur qui intus est, excluditur qui uolt quidem introire sed prohibetur introitu.*' This distinction of Lambinus is true and suggestive. But it must be applied carefully. Here for instance *excludere foras* is used of Argyrippus turned out of the house in which he has been, and the mere fact that *excludere* is used with *foras* shews that it may have

PH. Quo núnc abis? quin tu híc manes? AR. Nox, sí uoles, manébo.
LI. Audín hunc opera ut lárgus est noctúrna? nunc enim ésse
Negótiosum intérdius uidélicet Solónem,
Léges ut conscribát, quibus se pópulus teneat. gérrae:
Qui sése parere ápparent huius légibus, profécto
Numquám bonae frugí sient, diés noctesque pótent.
LE. Ne iste hércle ab ista nón pedem discédat, si licéssit,

the meaning assigned to *extrudere*. Cf. Men. 471 and 668 and Langen, Beiträge, p. 250.

597. nox is a certain correction by Lipsius of the MSS. *mox*. The next line shews that something was said here about night. For this adverbial *nox* (i.e. *noc-t-s*) cf. *diu-s*, *ab-s*, *ci-s*, *prae-s*, *for-s* (Müller Hdb. II.[2] 337). See Fragm. XII. Tab. *si nox furtum factum sit*, Ennius Ann. v. 412 (Vahlen) *si luci, si nox, si mox, si iam data sit frux*. Also *pernox* adj. (a later word), Gell. II. 1. 2 *stare pertinaci statu perdius atque pernox*.

598. largus, with abl., but with gen. v. 533. 'In general those adjs. which take a gen. and those which take an abl. in classical Latin are in old Latin construed with either gen. or abl., *onustus*, *compos*, *expers*, *exheres*, *plenus*, *dignus*.' Sonnenschein on Rud. 349 q.v.

esse | negotiosum Müller, for *est | negotiosus*.

599. negotiosum interdius uidelicet Solonem, 'one can see that by day he is a busy Solon,' &c. Ironical. *interdius*, adv. 'during the day,' found also Aul. 72, Capt. 730, Most. 436, Pseud. 1298. It is an old adverbial gen., see Sonnenschein on Rudens 7. *uidelicet*, i.q. *uidere licet*, hence followed by acc., as Stich. 555 *uidelicet parcum fuisse illum senem*, ibid. 557 *uidelicet nequam fuisse illum adulescentem*. See Munro on Lucr. I. 210 and cf. *scilicet* v. 787. The whole is ironical. Argyrippus is so busy forsooth with the cares of the state by day that it is only by night he has time to dispose of.

600. gerrae, 'stuff and nonsense': *gerrae* (γέρρα) properly 'things made of wattles,' used as a synonym for what is worthless, e.g. Poen. 137 *gerrae germanae, edepol* λῆροι λῆροι *meri*, Epid. 233, Trin. 760.

601. sese parere apparent, i.e. *appārent sese pārēre*, 'set themselves to obey.'

602. bonae frugi. The only clear instance of a pred. dat. (v. 498) which takes an adj. in agreement. Cf. Trin. 321 *is probus est quem paenitet quam probus sit et frugi bonae*, Capt. 956 *bonus uir numquam neque frugi bonae*.

603. nē iste hercle. See on v. 409.

licessit = *licuerit*, cf. *habessit* = *habuerit*, see on v. 467.

Qui núnc festinat átque ab hac minátur sese abíre.
Li. Sermóni iam finém face tuo: huíus sermonem accípiam.
Ar. Valé. <Ph.> Quo properas? <Ar.> Béne uale: apud Órcum te uidébo:
Nam equidém me iam quantúm potest a uíta abiudicábo.
Ph. Cur tu óbsecro inmeritó meo me mórti dedere óptas?
Ar. Ego té? quam si | intéllegam defícere uita, iam ípse
Vitám meam tibi lárgiar et dé mea ad tuam áddam.
Ph. Cur érgo minitarís mihi te uítam esse amissúrum?
Nam quíd me facturám putas, si istúc quod dicis fáxis?
[Mihi] Certúmst efficere in me ómnia eadém quae tu in te fáxis.
Ar. O mélle dulci dúlcior mihi tú's. Ph. Enim tu uita's mihi:

604. minatur sese abire = *se abiturum esse*. See on vv. 366 and 442. Cf. Curc. 669, Men. 843, Pseud. 776—8, Stich. 21.

607. me iam quantum potest a uita abiudicabo, 'I will pronounce a separation between myself and life,' 'divorce myself from life as fast as I can.'

equidem is regular after *nam*, e.g. Mil. 629, Pseud. 620, Rud. 493 &c. *Quantum potest*, 'as soon or as fast as is possible,' always in Plautus of time. See v. 157 and Brix on Men. 435. *Abiudicabo*, legal, cf. Rud. 1039 and 1283.

609. ego te? sc. *morti dedere opto*. We must either scan *egō* or suppose hiatus after *si*. To avoid this Fleckeisen inserts *ego* after *si*.

610. de mea ad tuam addam, as a proof of my absolute devotion. So Seneca '*dicere solent eis quos ualidissime diligunt paratos se partem annorum suorum dare*.' Cf. the cry of the populace to the emperor, '*De nostris annis tibi Iuppiter augeat annos*.'

611. amissurum, 'that you will throw away your life.' Cf. Curc. 599 *parasitum ne amisseris*, and Auct. ad Herenn. IV. 44. 57 where *amisit* is distinguished from *perdidit*. *Amittere* is to lose by accident or misfortune)(*perdere*, by criminal neglect. But the distinction must not be pressed here.

612. nam quid, i.e. *quidnam*. Cf. Amph. 552 and 581, Aul. 44, Curc. 12 &c. and supr. v. 41.

613. mihi certumst ecficere. This is a syllable too long. We may (1) cut out *mihi* (Lachmann), (2) omit *est* (Bothe), (3) read *facere* for *efficere* (Leo).

614. Here again the line needs doctoring. The reading in the text is Schoell's suggestion for *certe enim tu uita's mihi*, i.e. he omits

Compléctere. AR. Fació lubens. PH. Vtinám sic efferámur.
LE. O Líbane, uti miser ést homo qui amát. LI. Immo hercle uéro
Qui péndet multost míserior. LE. Scio quí periclum féci.
Circúmsistamus: álter hinc, hinc álter appellémus.
Ere, sálue. [LI.] Sed num fúmus est haec múlier quam amplexáre?
AR. Quidúm? LE. Quia oculi súnt tibi lacrumántis, eo rogáui.
AR. Patrónus qui uobís fuit futúrus, perdidístis.
LE. Equidem hércle nullum pérdidi, ideó quia numquam ullum hábui.
LI. Philaénium, salué. PH. Dabunt di quaé uelitis uóbis.
LI. Noctém tuam et uiní cadum uelím, si optata fíant.

certe. Others, e.g. Leo, omit *mihi* and *tu's* in the first half of the line, and read *mihi certe enim tu uita es* in the second half. For 'sweeter than sweet honey,' cf. Curc. 10 *egone apicularum congestum opera non feram, ex dulci oriundum, melculo dulci meo?*

615. utinam sic efferamur, 'would that we could thus (i.e. with our arms clasped round each other) be carried to the grave.' Cf. Juv. I. 72 *per famam et populum nigros efferre maritos*, Hor. Sat. II. 5. 85, Epid. 174, and so ἐκφέρειν.

616. To avoid hiatus after *Libane*, with Leo and F. Havet, *uti* is read instead of *ut*.

617. qui pendet, 'he who is strung up' (to be flogged), supr. 300 ff.

619. fumus, because 'smoke' makes the eyes water. Hor. Sat. I. 5. 80 *uicina Triuici uilla recepisset, lacrimoso non sine fumo*, Ov. Met. X. 6.

620. quidum? 'why so?' Amph. 1032, Pseud. 336 and 338.

eo rogaui, 'on that account I asked,' 'that is why I asked': *eo* is abl. caus. as *hoc* is so often.

621. patronus &c., 'you have deliberately thrown away (see on v. 611) your prospects of freedom.' '*Serui enim eros habent, nec patronos nisi liberti facti.*' Thus losing the hope of a *patronus* is losing the hope of manumission. I understand the meaning to be 'you have lost' by your impertinent frivolity, by this unseemly joking when things are so serious, rather than with Ussing '*eum qui manumissis uobis patronus futurus erat amisistis, nam ego iam mortem obibo.*' Argyrippus says nothing to the slaves about his intention of dying till v. 630.

623. dabunt di quae uelitis uobis, see on v. 44.

Ar. Verbúm caue faxis, uérbero. Li. Tibi équidem, non mihi, ópto.
Ar. Tum tu ígitur loquere quídlubet. Li. Hunc hércle uerberáre.
Le. Quisnam ístuc adcredát tibi, cinaéde calamistráte?
Tun uérberes qui pró cibo habeás te uerberárí?
Ar. Vt uóstrae fortunaé meis praecédunt, Libane, lónge,
Qui | hódie numquam ad uésperum uiuám. Li. Quapropter quaéso?
Ar. Quia ego hánc amo | et haéc me amat: huic quód dem nusquam quícquamst:
Hinc méd amantem ex aédibus delégit huius máter.
Argénti uigintí minae me<d> ád mortem appulérunt,
Quas hódie adulescens Díabolus ipsí daturus díxit,

625. uerbum caue faxis, uerbero, 'hold your tongue, you rascal,' cries Argyrippus outraged at the gross familiarity of Libanus. But Libanus promptly clears himself by explaining that he wishes these joys for his master, not for himself. Argyrippus mollified allows him to proceed, whereupon by another sudden turn he says what he desires for himself is—a thrashing for Leonidas.

tibi equidem, non mihi, opto. See the similar παρὰ προσδοκίαν in v. 42.

626. hunc hercle uerberare, sc. *lubet mihi.*

627. cinaede calamistrate, 'curled (i.e. effeminate) fop.' Cf. Curc. 577 where Cappadox matches his tweezers, curling-tongs, &c. against the Soldier's sword and buckler.

628. tun uerberes qui pro cibo habeas te uerberari? 'are *you* to beat me, who have for your regular meals—a beating?'

630. qui hodie. There is hiatus here. Fleckeisen transposes *hodie qui*, Ritschl proposes *hocedie.* If there is to be an alteration, the suggestion of Ribbeck approved by Seyffert, viz. *quin hodie*, is the simplest. *Hodie* is often thus used with *numquam* to strengthen it = *numquam omnino*, cf. Amph. 394 with Ussing's note.

632. delegit, codd., *eiecit* Fleckeisen, *deiecit* Camerarius. But Goetz and Schoell and Leo retain *delegit*, presumably on the strength of Nonius p. 290.

634. quas hodie adulescens, for the proceleusmatic, cf. Capt. 493, Mil. 452 and 1437.

Diabolus ipsi daturus dixit, i.e. *se daturum esse.* The nom. is retained by the Greek construction, copied also Catull. IV. 2 *ait fuisse nauium celerrimus*, Verg. Aen. II. 377 *sensit medios delapsus in hostes*, Hor. Epist. I. 7. 22 *uir bonus et sapiens dignis ait esse paratus*, &c., Ov. Met. XIII. 141 *quia rettulit Aiax esse Iouis pronepos.*

Vt hánc ne quoquam mítteret nisi ád se hunc annum tótum.
Vidétin uigintí minae quid póllent quidue póssunt?
Ille quí illas perdit sáluos est: ego quí non perdo péreo.
LI. Iam dédit argentum? AR. Nón dedit. LI. Bono ánimo es: ne formída.
LE. Secéde huc, Libane: té uolo. LI. Siquíd uis. AR. Obsecró uos,
Eadem ístac opera suáuiust compléxos fabulári.
LE. Non ómnia eadem aeque ómnibus, ere, suáuia esse scíto.
Vobís est suaue amántibus compléxos fabulári:
[AR.] Ego cómplexum huius níl moror, [LE.] meum aútem hic aspernátur.
Proinde ístud facias ípse, quod faciámus nobis suádes.

ipsi = *Clearetae*, as is plain from the next line.

635. hunc annum totum, 'send the girl no whither except to himself (Diabolus) for the whole of the next year.' For *hunc*, cf. v. 428.

636. uidetin, 'do you see the power and might of twenty minae?' With *uidetin* (*uidetisne*), cf. *uiden*, *audin*, &c.: on the force of *ue*, see on v. 523.

637. perdo pereo are correlative as active and passive, just as they are v. 244 q.v. Render 'the man who can do for them is all right: I who can't do for them am done for myself.'

638. bono animo es, '*nam is non dedit*, *non est quod timeas*.'

639. secede huc, 'step aside this way.'

siquid uis, 'anything you please,' i.e. I'm at your service. The same elliptic colloquialism, Amph. 389, Trin. 517.

640. The two slaves step aside and put their heads together. This rouses the suspicion of Argyrippus. He suggests that they should at the same time embrace one another, and that that will be more pleasant. EJ do not give vv. 641—2.

eadem istac opera, 'at the same time,' see v. 99.

642. uobis est suaue amantibus, 'to *you* it is pleasant to talk with your arms round one another because you are lovers.'

643. ego complexum huius nil moror, 'I don't care about Libanus' arms round me, he positively spurns mine.' On *nil moror*, see Epid. 687: *hic* i.e. *Libanus* is Pylades' correction for the MSS. *haec*. *Haec* would refer to Philaenium: there is no question of her here, and the correction, *pace* Ussing, seems inevitable.

644. quod faciamus nobis suades. For *suadere* and similar verbs followed by subj. without *ut*, cf. Trin. 591 and 681, supr. v. 448.

AR. Ego uéro et quidem edepól lubens: intérea, si uidétur,
Concédite istuc. LE. Vín erum delúdi? LI. Dignu[m]st sáne.
LE. Vin fáciam ut te Philaénium praesénte hoc amplexétur?
LI. Cupio hércle. LE. Sequere hac. AR. Écquid est salútis? satis locúti.
LE. Auscúltate atque operám date et mea dícta deuoráte.
Primum ómnium serués tuos nos ésse non negámus:
Sed tíbi si uigintí minae argénti proferéntur,
Quo nós uocabis nómine? AR. Libértos. LE. Non patrónos?
AR. Id pótius. LE. Vigintí minae hic ínsunt in cruména:

645. ego uero et quidem edepol lubens, 'I will indeed and that with pleasure.' For *ego uero*, cf. Stich. 671 *ego uero sequor* with Langen, Beiträge p. 116: *et quidem* = καὶ ταῦτα, see on Epid. 30.

646. concedite i.q. *secede* supr. v. 639: *uin* = *uisne*.

dignust: except B the MSS. give *dignust*, 'he deserves it,' and independently of the MSS. authority the personal construction is to be preferred to the impersonal *dignumst*.

647. ut te Philaenium praesente hoc amplexetur? 'would you like me to make Philaenium embrace you before Argyrippus' face?' *te* is Loman's correction of the MSS. *me*. It is an improvement, but, as the poor girl has to embrace them both before they are satisfied, not absolutely necessary.

648. sequere hac, to Libanus. The two slaves return to Argyrippus.

ecquid est salutis? 'is it all right?' 'have you any good news?' Cf. *satine saluae?* Trin. 1177, Liv. I. 58 &c.

satis locuti, sc. *estis*, on the omission of which see v. 196. The omission with 2nd pers. is rare, Roby 1443.

649. deuorate, a common metaphor, for as Nonius says p. 454 '*deuorari non solum cibus gutture sed et uox auribus potest.*' Ussing quotes Aul. 527 *edi sermonem tuum*, Poen. 971 *orationem aures deuorant*, Cist. 549 *mihi cibus est quod fabulare*, Most. 1046 *gustare ego eius sermonem uolo*, Ar. Vesp. 462, Fragm. 205. We use the metaphor of the eyes rather than the ears, 'to devour the contents of a letter,' and so Cic. *litteras uorare* (ad Att. IV. 11. 2). Cf. also Catull. XXXV. 7 *uiam uorabit*, Shaksp. 2 Henry IV. I. 1 '*He seemed in running to devour the way*,' G. Ohnet, Maître des Forges p. 44 *dévorant le terrain avec ses longues jambes*, &c.

Has égo si uis tibí dabo. Ar. Di té seruassint sémper,
Custós erilis, décus popli, thensaúrus copiárum,
Salus †ínterioris córporis amórisque imperátor:
Hic póne, hic istam cólloca crumínam in collo pláne.
Le. Nolo égo te qui erus sís mihi onus ístuc sustinére.
Ar. Quin tú labore líberas te atque ístam inponis ín me?
Le. Ego báiulabo, tu út decet dominum ánte me ito inánis.
Ar. Quid núnc? Quid est? Quin trádis huc crumínam pressatum <úm>erum?
<Le.> Hanc quoí daturu's hánc iube petere átque orare mécum:

654. has ego si uis tibi dabo, the last syllable of *tibi* must be scanned long. Cf. vv. 363 and 825.

di te seruassint semper, a formula of thanks. See v. 44.

655. custos erilis, '*i.e. eri: decus popli, unde ortus es*': *thensaurus*, cf. v. 277 and Onensimus ('Ονήσιμος).

656. salus interioris corporis amorisque imperator, 'well-being of the inner man and lord paramount of love.' *Corporis* DEJF, the best MS. B has *hominis* which will not scan, but the passage as it stands is unsound. Leo suggests *salus maeroris, Hymenis Amorisque imperator*, Prof. Palmer *salus interior is minis*, 'by means of those minae,' cf. Epid. V. 2. 43.

657. plane, i.q. *omnino*. The reference is to the custom of carrying the purse round the neck, as Epid. 360, Truc. 652.

659. istam, i.e. *cruminam*, v. 657.

660. ego baiulabo, '*I* will act as porter (i.e. carry the money); do you, as a master should, walk in front of me with nothing to carry.' For *inanis*, cf. Amph. 330 *uix incedo inanis, ne ire posse cum onere existumes.*

661. quid nunc? quid est? Recent editors divide this line into three. They assign *quid nunc?* to Argyrippus, *quid est?* to Leonidas, then Argyrippus resumes. But the ordinary usage of *quid nunc?* is against this subdivision. On the analogy of similar passages *quid nunc? quid est?* go together. Cf. v. 711, Mil. 342, Amph. 433, Trin. 468, Pseud. 154, Epid. 517. '*Quid nunc?* bildet eine vorbereitende Frage, durch welche die Aufmerksamkeit auf eine zweite Frage gelenkt wird.' Brix Mil. p. 146 Anhang. And so I feel sure the words should be taken here. 'What now? what is the matter? why don't you hand the purse over to me (*huc*)?'

umerum for *erum* Seyffert and Bücheler: *um* lost after *pressatum*.

662. hanc, quoi daturu's hanc, iube. The first *hanc* refers to

Nam ístuc procliuest quó[d] iubes me pláne conlocáre.
PH. Da méus ocellus, méa rosa, mi | ánime, mea uolúptas,
Leónida, argentúm mihi: ne nós diiunge amántis.
LE. Dic ígitur me [tuum] passérculum gallínam coturnícem.
Agnéllum haedillum mé tuom dic ésse uel uitéllum:
Prehénde auriculis, cómpara labélla cum labéllis.

Philaenium, the second to *cruminam.* 'Tell this girl to whom you're going to give this purse.'

orare mecum, cf. Capt. 337, Curc. 432, Pers. 320.

663. nam istuc procliuest quo iubes me plane conlocare, 'for that is a slope on which you bid me set it plainly.' A joke on the antithesis between *procliue* and *plane*, i.e. *locus procliuis* and *locus planus.* '*Ostèndit quam parum tutum sit dare pecuniam Argyrippo, nam quae sunt in procliui posita uicina sunt ruinae.*' Argyrippus' neck is a slope: any money placed there will soon slip off into Philaenium's hands. *Quo* for *quod* is a necessary correction: it would perhaps be a further improvement to read with Seyffert *quo in.* For *procliue* and *plane*, cf. Mil. 1018 *fecisti modo mi ex procliuo planum*, and Rud. 1132.

664. da meus ocellus, the nom. is used for the voc., as above v. 655, and used quite indifferently so that nom. and voc. appear together. *Ocellus*, affectionate diminutive of *oculus*, 'apple of my eye,' cf. Catull. XXXI. 2 where he apostrophises *Sirmio* as '*ocelle*' of all islands and half-islands.

rosa, a term naturally applied only to a maiden fair (Bacch. 83, Curc. 100, Men. 193), is absurdly used of the slave.

mi anime, Curc. 98 and 165, Rud. 1265, infr. 941. Loman proposes *meus animus.*

mea uoluptas, a common abstract for concrete, 'my darling.' See on v. 473.

665. diiunge, corr. Fleckeisen: codd. *deiunge.*

666. Leonidas asks that the names of all the pet birds and animals he can think of should be applied to him. When they are all brought together in this way the effect is highly ridiculous. The diminutives are hypocoristic. The sparrow (*passer*) was a favourite pet with Roman ladies, e.g. Catull. II.: the quail (*coturnix*) was a boy's favourite. See Ar. Av. 707 and the well-known story of Alcibiades.

667. agnellum haedillum, uitellum diminutives from *agnus*, *haedus*, *uitulus.* So v. 693 *catellus* from *catulus.* Apparently *haedillus* and *uitellus* occur nowhere else.

668. prehende auriculis, 'take hold of me by the ears,' so as to draw my face to yours, and then kiss me. Cf. Poen. 373 *sine prehendam auriculis, sine dem sauium*, Tibull. II. 5. 92 *natusque parenti oscula comprensis auribus eripiet*, Theocr. V. 133.

compara, 'join.' Nonius p. 255 *comparare est sociare, coniungere.*

AR. Ten ósculetur, uérbero? LE. Quam uéro indignum uísumst?
Atquí pol hodie nón feres, ni génua confricántur.
AR. Quiduís egestas ímperat: fricéntur, dan[t] quod óro?
PH. Age, mí Leonida, óbsecro, fer amánti ero salútem:
Redime ístoc benefició te ab hoc et tíbi eme hunc isto argénto.
LE. Nimis bélla's atque amábilis: et si hóc meum esset, hódie
Numquám me orares quín darem. illúm te orare méliust:
Illic hánc mihi seruandám dedit. ei sáne bella bélle.
Cape hóc sis, Libane. AR. Fúrcifer, etiám me delusísti?

669. quam uero indignum uisumst? 'doesn't it seem a shame?' Ironical, and so v. 697. For *quam uero* with adj. cf. v. 697, Mil. 297, &c.

670. non feres, ni genua confricantur, 'you shan't get the money unless you rub my knees,' i.e. kneel before me, clasp my knees and entreat me. Cf. Ar. Plut. 784 φλῶσι τἀντικνήμια, Equit. 907.

671. quiduis egestas imperat. Cf. Hor. C. III. 24. 42 *magnum pauperies opprobrium iubet quiduis et facere et pati,* 'His poverty, not his will consents.'

dan, i.e. *dasne?* 'won't you give?' *dan* Sauppe; *dant* BDE, due no doubt to a misunderstanding of the phrase.

673. redime istoc beneficio te ab hoc et tibi eme hunc. '*Isto beneficio et libertatem a domino consequere et eum semper tibi obnoxium reddes,*' Lambinus. For *redime eme* cf. v. 72.

675. numquam me orares quin darem, 'you should never entreat me without my giving it you,' i.e. you should not entreat me in vain. E[1] gives *me orarem*, E[3] *morarem*, whence Fleckeisen *morarem*, but the text as it stands is sound.

illum te orare meliust, 'you'd better entreat Libanus,' to whom Leonidas hands the purse v. 676. Cf. Ter. Eun. 765.

676. illic, a pyrrhic at the beginning of the verse, cf. Mil. 586, Epid. 81.

ei sane bella belle, 'go now pretty prettily.' See v. 108 for the spelling *ei*: *bella belle* = καλὴ καλῶς, cf. Curc. 521 *sequere istum bella belle*, Rud. 426 *non licet te sic placidule bellam belle tangere?* Compare Spenser's line 'Poorly poor man he lived, poorly poor man he died.' For *sane* with imperative see v. 464.

677. cape hoc sis, Libane, 'take this (purse) please.'

etiam, in an indignant question, 'have you actually made game of me?' 'do you mean to say that you have made game of me?' Cf. Bacch. 331 *etiam rogas?* ibid. 910

<Le.> Numquam hércle facerem, génua ni tam néquiter fricáres.
Age sís tu in partem núnciam hunc delúde atque amplexáre hanc.
Li. Taceás, me spectes. Ar. Quín ad hunc, Philaénium, adgredímur,
Virúm quidem pol óptumum et non símilem furis húius?
Li. Inámbulandumst: núnc mihi uicíssim supplicábunt.
Ar. Quaeso hércle, Libane, sís erum tuis fáctis sospitári,
Da míhi istas uigintí minas: uidés me amantem egére.
Li. Vidébitur: factúm uolo: redíto huc conticínio.

etiam me mones? Capt. 556 *quid, tu autem etiam huic credis?*

678. genua ni tam nequiter fricares, 'only that you rubbed my knees so grudgingly,' i.e. unwillingly.

679. age sis tu in partem, 'now please do you in turn': *in partem* = ἐν μέρει, see v. 916.

680. taceas, me spectes, 'say nothing, trust me,' i.e. I need no hint from you, you may rely upon me to play up to my part. On the ordinary use of *me specta* and *me uide* see on v. 145. Langen, Beiträge p. 276, doubts the distinction there drawn between them. It must be admitted that the nuance here is 'reassuring' rather than 'threatening,' and the mood can hardly be made accountable for this. Still I believe Brix's distinction to be sound, and it may be pleaded that *taceas, me spectes* is not quite the same as *me specta.*

quin ad hunc, Philaenium, adgredimur? We must scan *adgredīmur*, i.e. the form here is 4th conj. In the infin. always *aggrediri, congrediri, egrediri, progrediri*, but *ingredi.* But outside the infin., 4th conj. forms occur exclusively from *adgredior*, e.g. Rud. 299 *adgredīmur*, Pers. 15 *adgredibor* immediately after *congrediar*, Pers. 786 *adgredibor.* See Langen, Beiträge p. 84.

681. non similem furis huius, 'not like this thief Leonidas.'

682. inambulandumst, 'I must strut about.'

683. sis, i.e. *si uis*, contains the protasis of the sentence, 'if you wish...give me,' &c. See v. 309.

685. uidebitur, 'it shall be seen to,' a phrase to give himself importance without committing himself to any promise. 'Your case shall be inquired into: come back at such a time and we will see what we can do for you.' In the sense of putting off the consideration of a question the fut. perf. *uidero* is usual (Roby 1593), except in the 1st pers. plur. (Roby 1595).

factum uolo, '*cupio tibi fieri quod uis, et quantum in me est, ut fiat operam dabo.*' J. F. Gronovius. Cf. Bacch. 495, Aul. 142.

conticinio. Are we to spell *conticinio* or *conticinno*, to understand the early hours of evening or

Nunc ístanc tantispér iube petere átque orare mécum.
PH. Amándone exorárier uis té<d> an osculándo?
LI. Enim uéro utrumque. PH. Ego óbsecro te [et tu], utrúmque nostrum sérua.
AR. O Líbane, mi[hi] patróne, mihi trade ístuc: magis decórumst
Libértum potius quám patronum onus ín uia portáre.
PH. Mi Líbane, ocellus aúreus, donúm decusque amóris,
Amábo, faciam quód uoles, da istúc argentum nóbis.
LI. Dic ígitur me<d> aníticulam, colúmbulam, catéllum,

of morning? MSS. give *conticinno*, except J which has *conticinio*, which Fleckeisen, Goetz and Schoell adopt. The derivation from *conticesco* rather favours the meaning 'the time when all becomes still,' i.e. 'the early hours of evening.' And so Nonius, p. 62 '*conticinium noctis primum tempus, quo omnia quiescendi gratia conticescunt.*' But (e.g. Censorinus nat. 24 *sequitur gallicinium, cum galli canere incipiunt; dein conticium, cum conticuerunt*) quotations can be given for the other view. See Ussing ad loc.

686. nunc istanc tantisper iube. 'Come back hither in the stillness of eve. Now meanwhile tell Philaenium to entreat me.' As Leonidas has been entreated, so must Libanus be entreated now. *Tantisper*, 'meanwhile,' 'for that length of time'=*usque dum uenerit nox*.

688. enim uero utrumque (sc. *uolo* from the preceding *uis*), 'in point of fact I wish both the one and the other,' i.e. *et amando et osculando exorarier*, Philaenium picks up *utrumque* cleverly, 'I implore you, save both the one and the other of *us*,' i.e. both Argyrippus and myself.

689. mihi trade istuc, 'hand that purse to me.'

magis decorumst libertum potius quam patronum. *Potius* after *magis* is unnecessary, but not altogether redundant. Take *magis* with *decorum* and *potius* has its force. 'It is more suitable that a freedman rather than a patron should carry a burden in the street.' It is not then necessary to quote on this passage instances of Plautine redundant comparatives.

691. ocellus. For the word and for nom. instead of voc. see v. 664.

692. amabo, not 'I pray you,' but literally 'I will love you,' as you asked me, v. 687.

693. Libanus shews that the list of pet birds and animals has not been exhausted and produces a collection even more ludicrous than Leonidas vv. 666—7. Except *hirundinem* the words in his list are all diminutives, *aniticulam* (B[2] *aneticulam*) from *anas*, 'your duckling,' cf. Capt. 1002—3, *columbulam* from *columba*, cf. Cas. 138, *catellum* from *catulus*, cf. v. 667.

Hirúndinem, monérulam, passérculum, putíllum :
Fac próserpentem béstiam me, dúplicem ut habeam língguam,
Circúmda torquem[e] brácchiis, meum cóllum circumplécte.
AR. Ten cónplectatur, cárnufex? LI. Quam uéro indignus uídeor?
Ne istúc nequiquam díxeris tam indígnum dictum | ín me,
Vehes pól hodie me, sí quidem hoc argéntum ferre spéras.
AR. Ten égo ueham? LI. Tun hóc feras argéntum | aliter á me?
AR. Perii hércle: si uerum quídem et decórum erum uehere séruom,

For *monerulam*, 'jackdaw,' cf. Capt. 1002—3, for *passerculum* v. 666. *Putillum* should not be changed to *pusillum* nor taken with *passerculum*. It is '*ὑποκόρισμα nutricum*' = 'ton petit.'

695. fac proserpentem bestiam me, duplicem ut habeam linguam. *Proserpentem* is an adj. with *bestiam* and *proserpentem bestiam* = *anguem*, cf. Pers. 298, Stich. 722. In kissing him Philaenium was to make him seem to have a forked tongue like a snake. Cf. Pseud. 1260.

696. circumda torquem bracchiis, 'throw a necklace round me with your arms.' This is the neat and certain correction by L. Havet (Revue de Philologie VI. 150) of *circumdatorque me* B[1]DE.

697. Argyrippus indignantly exclaims, and receives an ironical retort just as he had done from Leonidas v. 669.

698. ne istuc nequiquam dixeris, 'to prevent your saying &c. ...for nothing.'

699. uehes pol hodie me, si quidem hoc argentum ferre speras, ''gad you shall carry me, if that is you expect to get this money.' *Speras* Müller for *speres*. On the use of the present see v. 114. For the pres., not fut., infin. after *speras* cf. the pres. infin. after *iurare, admirari, uouere, mirari, interminari* &c., see on v. 366. It is from this carrying that the name of the character is taken, Argyrippus = ὁ τοῦ ἀργυρίου ἕνεκα ἵππος.

701. si uerum quidem et decorum erum uehere seruom, 'if it *is* right and proper for a master to carry a slave.' Leo makes this much disputed passage quite clear by *et* in place of the MSS. *est*. The adverb *uerum* cannot stand. Hence Ussing *sin erum quidemst decorum* &c., Langen *etsi uero hau quidemst decorum* and so on. But *uerum et decorum*, two co-ordinate adjectives, are quite satisfactory. *Est* is omitted *more Plautino*: *uerum* = δίκαιον

Inscénde. LI. Sic istí solent supérbi subdomári.
Asta ígitur, ut consuétus es puer ólim: scin ut dícam?
[PH.] Em síc: abi, laudo, néc te equo magis ést equos ullus sápiens.
AR. Inscénde actutum. LI. Ego fécero: hem, quid istúc est? ut tu incédis?
Demam hércle iam de | hórdeo, tolútim ni badízas.
AR. Amábo, Libane, iám sat est. LI. Numquam hércle hodie exorábis:
Nam iám calcari quádrupedo agitábo aduorsum clíuom,
Posteá *<te>* ad pistorés dabo, ut ibí cruciere cúrrens.

=*aequum* as Hor. Epist. I. 7. 98 &c.

702. isti, *istuc* codd., corr. Lambinus: *subdomari* ἅπαξ εἰρημένον.

704. em sic: abi, laudo, 'there! so! be off with you! capital!' On *abi* see Brix on Trin. 830. It is properly an expression of dissatisfaction and blame, but is not seldom used of somewhat ironical praise. So Trin. 830 *abi, laudo: scis ordine, ut aequomst, tractare homines*, Ter. Adelph. 564 *laudo, Ctesipho, patrissas: abi, uirum te iudico.*

705. hem, quid istuc est? ut tu incedis? 'hallo! what's the meaning of that? how slowly you move!' *incedo* is used regularly of a dignified and deliberate pace, cf. Aul. 47, Epid. 102.

706. demam hercle iam de hordeo, tolutim ni badizas, 'faith I'll dock your grain directly, unless you go at full gallop.' A slave might be punished by being put on short allowance. As Argyrippus is now acting the part of a horse, this is translated into equine terms. If *hordeo* can be written *fordeo* the hiatus will disappear. Cf. Ter. Sc. II. 6 *quod illi fordeum dicebant nos hordeum*, quoted by Leo. For *tolutim* 'at a gallop,' cf. *ire tolutim, tolutarius equus, tolutiloquentia.*

badizas is the Greek βαδίζω, sometimes written *badisso*. Cf. *malacisso, patrisso, cyathisso, moechisso, apolactisso*, spelt Epid. 678 *apolactizo*, where see note on the use of *z*.

707. amabo, 'please, Libanus, that's enough.'

numquam hercle hodie exorabis. Next after the emphatic word *hercle* is placed, and is followed by an alliterative *hodie*, the two words *hercle hodie* both combining to strengthen and emphasise *numquam*. Cf. Mil. 279, Rud. 1039 &c.

708. quadrupedo. So all the MSS. Many editors write *quadrupedem*, but it should be *quadrupedantem*. Keeping the MSS. reading we may take *calcari* as instrum. abl. 'with a spur,' and *quadrupedo* as an adv. of manner 'with four feet,' i.e. 'at a trot.' Cf. Fronto, p. 54 Nieb. quoted by the editors, *siue quadrupedo currant atque exerceantur, siue tolutim*, i e. 'whether at a trot or a gallop.'

709. postea te ad pistores dabo. *Postea* codd., *postidea* Pareus, *postea te* Gertz. 'After that I will hand you over to the millers,'

Asta, út descendam núnciam in proclíui, quamquam néquam es.
Ar. Quid núnc? quoniam ám[a]bo ut est lubitúm nos delusístis,
Datísne argentum? Li. Sí quidem mihi státuam et aram státuis
Atque út deo mi hic ímmolas bouém: nam ego tibi Salús sum.
Le. Etiám tu, ere, istunc ámoues abs te átque <*ad*> me adgréd*i*re
Atque ílla sibi quae hic iússerat mihi státuis supplicásque?
Ar. Quem te aútem diuom nóminem? Le. Fortúnam atque Obsequéntem.
Ar. Iam istóc es melior. Li. Án quid est [olim] hominí Salute mélius?

i.e. to turn the mill, the function of an ass rather than a horse. Cf. v. 31. *Pistor* in Plautus = 'miller,' not 'baker.'

711. quid nunc? quoniam ambo, &c., 'what now? now that you've both made sport of us as you pleased, aren't you going to give the money?' On the use of *quid nunc?* see v. 661. But the metre is unsatisfactory. Leo writes *quid nunc, amabo? quoniam ut est lubitum nos delusistis* &c. Prof. Palmer suggests *quid nunc? quoniam ambo ut est lubitum delusistis istis*, &c. 'with those tricks of yours,' to make a sept. iamb. Fleckeisen *conlubitum*, Seyffert *ambos* before *ambo*, &c. *Datisne* = *nonne datis?* 'aren't you going to give?'

714. etiam = *quin*, 'why don't you,' Bacch. 670, Curc. 189, Rud. 467, where see Sonnenschein's note.

The MSS. reading is *atque ipse me adgredere*, but independent of metrical grounds *ipse* can hardly stand. As Ussing puts it '*ipse*' *nec uersus nec sententia admittit.* Hence Ussing and Leo after Acidalius read *ipsum*. But Langen (Beiträge p. 100) shews that when the object of *adgredi* is a pronoun the preposition *ad* is always used. Thus v. 680 *quin ad hunc adgredimur?* In v. 25 *adgressu's* is metaphorical, and therefore no invalidation of this rule. Here with *amoues* no metaphor is possible, and *ad* is needed. The choice then lies between *atque ad me adgredire* and *atque ad med adgredere*. D[a] has *adgredire*, which may give the preference to the former.

716. Fortunam atque Obsequentem, 'call me Fortune, and indeed indulgent Fortune': *atque* = καὶ ταῦτα, cf. Amph. 282. For *Fortuna obsequens*, see Preller, Myth. Rom. p. 558.

717. istoc, abl. of measure 'by

AR. Licet laúdem Fortunám, tamen ut né Salutem cúlpem.
PH. Ecástor ambae súnt bonae. AR. Sciam, úbi boni quid déderint.
LE. Opta íd quod ut contingát tibi uis. AR. Quíd si optaro? LE. Euéniet.
AR. Opto ánnum hunc perpetuóm mihi huius óperas. LE. Inpetrásti.
AR. Ain uéro? LE. Certe inquam. LI. Ád me adi uicíssim atque experíre.
Exópta id quod uis máxume tibi éuenire: fíet.
AR. Quid ego áliud exoptem ámplius nisi íllud quoius inópiast?
Vigínti argenti cómmodas minás, huius quas dem mátri.

that,' i.e. 'so much better.' Cf. v. 441 and Bacch. 211 *tanto hercle melior*.

718. licet laudem Fortunam, tamen ut ne Salutem culpem, restrictive, 'though I praise Fortune, I still (so praise her), as not to disparage Salus,' i.e. 'I praise Fortune without disparaging Salus.' On *tamen* see v. 195.

719. ecastor is the regular woman's oath, just as *hercle* and *mehercle* is the man's. Both sexes swear by Pollux, but it is rather a man's oath in Plautus and a woman's in Terence. See F. W. Nicolson, Harvard Studies vol. IV. *E* I take to be the Indo-European pronoun-stem **o-* (**ā-*) seen in ἐ-κεῖ, Osc. *e-ko* (*hic*), *e-quidem*, and (?) *e-nos*. See Brugmann, II. p. 804.

721. opto annum hunc perpetuom huius operas, 'I wish for this lady's attentions for the whole of the next year.' Cf. Bacch. 45 *ut reuehatur domum, ubi ei dederit operas, ne hanc ille habeat pro ancilla sibi*, Truc. 721 *sine uicissim, qui dant operam, quod dant, operis utier*. Has *operas* in this use a special 'amatory' meaning? Langen (Beiträge p. 104) examines the Plautine usage: *operae* occurs 6 times, *opera* about 290 times. He concludes that in all the three passages in point *operam* must be read for *operas*. In the Truculentus *operis* is unmetrical; in the Bacchides *operam dare*, *dicare*, &c. is the regular idiom; here the change of speaker will prevent hiatus. He would not therefore allow any special sense to *operae* in this connexion, so that the phrase becomes no more than *opera pro pecunia* v. 172.

722. ain uero? 'do you really say so?' *Ain uero* expresses either surprise (as here) or reluctance, but it is not ironical like *itan uero?* See Amph. 284 and 344)(Curc. 725, Rud. 971.

725. uiginti argenti commodas minas, 'twenty full minae.' Cf. Merc. 429 and Rud. 1318 *talen-*

LI. Dabúntur. animo sís bono face: éxoptata optíngent.
AR. Vt cónsue<ue>re, hominís Salus frustrátur et Fortúna.
LE. Ego cáput huic argentó fui hodie† reperiúndo.
LI. Ego pés fui. AR. Quin néc caput nec pés sermoni[s] appáret:
Nec quíd dicatis scíre nec me cúr ludatis póssum.
LI. Satis iám delusum cénseo: nunc rém ut est eloquámur.
Animum, Árgyrippe, aduórte sis: patér nos ferre hoc iússit
Argéntum ad te<d>. AR. Vt témpore opportúneque attulístis.
LI. Hic ínerunt uigintí minae bonaé mala opera pártae:
Has tíbi nos pactis légibus dare iússit. AR. Quid id est, quaéso?

tum argenti commodum. Commodus='whatever is proper of its kind,' see v. 401.

727. ut consueuere, gnomic perfect 'as they always do.' Argyrippus thinks they are still making fun of him.

728. ego caput huic argento fui hodie reperiundo. The metre is defective. Ritschl proposed *hocedie,* Loewe and Goetz inserted *huic* before *hodie,* Fleckeisen *tibi. Caput* and *pes* 'the head' and 'foot'='the beginning' and 'the end,' without both of which a thing could not be complete. Argyrippus catches up *caput* and *pes* and says *quin nec caput nec pes sermoni apparet,* 'nay I can see no head or tail to what you say.' Cf. Ar. Plut. 650 *ἐκ τῶν ποδῶν ἐς τὴν κεφαλήν σοι πάντ' ἐρῶ* i.e. 'from beginning to end,' Hor. Epist. II. 2. 4 *candidus et talos a uertice pulcher ad imos,* Capt. 614 *garriet, quoi neque pes unquam neque caput conpareat,* Cic. Fam. VII. 31. 2 *res ita contractas, ut, quemadmodum scribis, nec caput nec pedes.*

730. nec quid dicatis scire nec me cur ludatis possum, 'nor can I understand what you mean nor why you make game of me.' *Nec quid dicatis nec me cur ludatis scire possum* codd., corr. Hermann.

733. tempore, in good time)(*post tempus,* see v. 294.

734. hic inerunt uiginti minae bonae mala opera partae, 'you will find there are here twenty good minae ill-gotten.' For the idiomatic use of the future *inerunt,* cf. Pers. 642 *haec erit bono genere gnata,* i.e. 'you will find she is,' and *sic erit* 'you will find it is so,' Pseud. 677, Ter. Haut. 1014 &c. Trin. 923 *em! istic erit.*

735. quid id est?=*quae sint pactae leges?*

LI. Noctem huíus et cenam síbi ut dares. AR. Iube áduenire, quaéso:
Meritíssumo eius quaé uolet faciémus, qui hosce amóres
Nostrós dispulsos cónpulit. LE. *<Patiérin, Argyríppe,>*
Patrem hánc amplexarí tuom? AR. Haec fáciet facile ut pátiar.
[AR.] Leónida, curre óbsecro: patrem húc orato ut uéniat.
LE. Iam dúdumst intus. <AR.> Hác quidem non uénit. <LE.> Angipórto
Illác per hortum círcumit clam, néquis se uidéret
Huc íre familiárium: ne uxór resciscat métuit.

736. iube aduenire, with acc. omitted, cf. Mil. 182, 981, 1034, 1268, 1278.

737. meritissumo eius, a comic superlative of *merito eius*. Cf. *αὐτότατος*, *ipsissumus*.

hosce amores. In Plautus the sing. *amor* is regularly the feeling, mood of love, the plur. *amores* the actions, circumstances, &c. to which the feeling has led. Cf. Merc. 2 *et argumentum et meos amores eloquar*, Pseud. 64, Epid. 105. See Langen, Beiträge p. 108.

738. dispulsos conpulit, 'has brought together to the fold our scattered loves,' a metaphor drawn from wandering sheep or oxen collected and brought to the fold. Cic. ad Att. VII. 7. 7 *pecudes dispulsae sui generis sequuntur greges*, Hor. C. I. 24. 17 *non lenis precibus fata recludere, nigro conpulerit Mercurius gregi*.

The last part of the verse and the first of the next has somehow fallen out of the MSS. The second defect is easily supplied, for v. 739 occurs entire after v. 760 in the MSS. For the first Angeli gave *patieris Argyrippe*, which Fleckeisen improved into *patierin*.

739. haec, i.e. *crumina*, *δεικτικῶς*.

740. Leonida. The last syllable must be scanned long. To avoid this Müller would transpose *curre, obsecro, Leonida*.

742. per hortum, i.e. by the back way through the garden so as not to appear in the street in front. *Angiportus* is the narrow lane between the house-fronts that form the back of the stage. See Epid. 660, Mil. 341, Merc. 998, Stich. 437.

circumit, '*contracta perfecti forma; nam antiqui ut in 'iisti,' 'iisse,' ita etiam in 'iit,' 'iimus,' uocales saepe pronuntiando coniungebant.*' Ussing. See Corssen, Aussprache II. p. 164. When *circumire* is written as one word *um* is not elided. Cf. Men. 232 and *circumagi* Hor. Sat. I. 9. 17. If it is to be elided write as two words *circum ire*. So *introire* and *intro ire*.

743. familiarium, 'lest any member of the household,' i.e. any of the slaves. Cf. Epid. 2, Amph. 353.

De argénto si matér tua sciát, ut sit factum.... Ar. Héia:
Benedícite. <Li.> Ite intró cito. <Ar.> Valéte. Le. Et uos amáte.

744. heia: benedicite. The sentence of Leonidas is left incomplete, 'If your mother were to learn what has been done about the money—.' Anything further must have been *mali ominis*. To avoid the ill omen Argyrippus hastily cuts him short: *benedicite* = *εὐφημεῖτε* = hush. Cf. Aul. 780 *bono animo es* [*et*] *bene dice*, Cas. 325 *quid, si fors aliter, quam uoles, euenerit?* Ly. *bene dice*.

745. ite intro cito, these words are addressed to the lovers and must be assigned to one of the slaves.

[Exeunt the slaves to the forum to find Demaenetus, the lovers into the house.

ACTVS IIII

DIABOLVS. PARASITVS.

Adulescens

DI. Agedum ístum ostende quém conscrips[is]ti sýngraphum
Intér me et amicam et lénam. leges péllege:
Nam tú poeta's prósus ad eam rem única.
PA. Horréscet faxo léna, leges quom aúdiet.
DI. Age quaéso mi hercle tránslege. PA. Audin? DI. Aúdio.
PA. 'Diábolus Glauci fílius Cleáretae
Lenaé dedit dono argénti uigintí minas,
Philaénium ut secum ésset noctes ét dies

ACT IV, SCENE I (746—809). Iambic senarii throughout the Act.

Enter Diabolus, the rival lover, accompanied by his Parasite. He has been mentioned, but has not appeared before. He has bargained with Cleareta to secure Philaenium to himself for the next year. He has had a bond drawn up regulating Philaenium's conduct for the year.

746. syngraphum, 'bond': for the form and gender of the word, see v. 238.

747. leges pellege (i.e. *perlege*), 'read through the conditions.' BDE give *perlege*, but Priscian attests *pellege*.

748. nam tu poeta's prosus unicus, 'you are *the* one artist for the business.' *Poeta* = ποιητής, for Greek nouns in -της are represented in Latin by *-ta*, *nauta*, *tarpessita*, *danista* &c.: *poeta* is not used in a good sense and means almost 'trickster,' cf. Cas. 802 *nec fallaciam astutiorem ullus fecit poeta*.

749. horrescet faxo lena, 'I'll warrant Cleareta will shudder.' *Faxo* as usual is paratactic, cf. v. 132.

750. translege, i.q. *pellege*. The word is ἅπαξ εἰρημένον.

Hunc ánnum totum.' Di. Néque cum quiquam alió quidem.
Pa. Addóne? Di. Adde et scríbas uide plane ét probe.
Pa. 'Aliénum hominem * íntro mittat néminem:
Quod illa aút amicum * aút patronum nóminet
Aut quód illa amicae *<suae>* amatorem praédicet,
Forés occlusae * ómnibus sint nísi tibi:
In fóribus scribat óccupatam * ésse se.
[Pa.] Aut quód illa dicat péregre allatam epístulam,
Ne epístula quidem úlla sit in aédibus
Nec cérata adeo tábula: et siqua inútilis
Pictúra sit, eam uéndat: ni in quadríduo
Abálienarit, quo ábs te argentum accéperit,

754. hunc annum totum, acc. of duration, 'during the whole of the next year,' see on v. 235.

neque cum quiquam alio quidem, 'and not with anyone else either.'

755. addone? 'am I to add it?' deliberative pres., see Juv. III. 296, Epid. 143.

plane = *dilucide*, **probe** = *fortiter*.

756. hominem intro. Between these words there is *hiatus*, as there is in each of the four following lines and again in vv. 775, 776, 778, 779. But *hiatus* abounds in a bond or letter quoted in comedy. For *hominem neminem* cf. Ter. Eun. 549.

757. quod, used of a contingency which may happen in the future, a sense in which it is always followed by the subj. Tr. 'in case she should call....' Cf. Aul. 91, Mil. 162, Rud. 1150, Pseud. 101. *Quod* with the indic. of a fact is quite different: see Brix on Mil. 162.

758. amicae suae is an old correction of the MSS. *amica.* If we keep *amica* or read only *amicae* the verse is a syllable short. Lambinus proposed *amicum suom.*

760. occupatam, 'engaged,' see v. 537. We might transpose *occupátam scribat.*

761. aut quod illa dicat, another possible future contingency, as v. 757.

762. epistula. Scan *epistulā*, the original length. Cf. *copiā*, Rud. 287.

763. nec cerata adeo tabula: *adeo* = 'in addition to this,' 'to boot.' See on Epid. 176, and cf. Capt. 348. The idea is that she might use the wax of the picture as a writing-tablet, v. 767. To prevent this there are to be no pictures.

764. in quadriduo, 'in four days' = 'within four days.' Cf. Pseud. 316. 'Unless she shall have got rid of, removed the picture within four days of receiving the money from you,' &c.

765. quo abs te BD, *quod abs te* Nonius, *quo ex te* EJ, whence some editors *quo ex* with anastrophe of preposition, cf. v. 397. But *quo abs te,* 'within four days of re-

Tuos árbitratus sít: conburas, sí uelis,
Ne illí sit cera, ubi fácere possit lítteras.
Vocét conuiuam néminem illa: tú uoces.
Ad eórum ne quem | óculos adiciát suos:
Siquem álium aspexit, caéca continuó siet.
Tecum ún*o* postea aéque pocla pótitet,
Abs téd accipiat, tíbi propinet, tú bibas,
Ne illá minus aut plus quám tu sapiat.' DI. Sátis placet.
<PA.> 'Suspíciones ómnis ab se ségreget,
Neque íllaec ulli * pede pedem hominí premat,
Quom súrgat: neque <*quom*> in léctum inscendat próxumum,
Neque quóm descendat índe, det quoiquám manum.

ceiving the money from you,' is clearly right, unless we prefer with Leo *quom abs te*.

766. tuos arbitratus sit, 'i.e. *tu arbiter esto; ages, ut tibi libebit*, cf. Rud. 1355 *meus arbitratust, lingua quod iuret mea*.' Ussing.

768. uocet.. uoces, 'invite,' as Stich. 510.

769. ne quem oculos. To avoid this hiatus Bothe and Fleckeisen read *quemquam*.

771. The ordinary reading is *tecum una postea aeque pocla potitet*. Here *aeque* and *tecum* can go together as Ter. Phorm. 1032 *noui aeque omnia tecum*, but the addition of *una* is awkward, and the simplest change appears to be to read with Langen *uno*, i.e. *tecum uno*, 'with you only.' But *postea* (B^1DE *poda*) has also occasioned doubt. Leo alters it to *potet*, making two clauses *tecum una potet, aeque pocla potitet;* Prof. Palmer proposes *poscae*, 'let her take her liquor with you glass for glass.' Müller conjectures *tecum uno postea aeque poclo potitet*, which, like the lesser change of Langen, simplifies the construction of *tecum aeque*.

772. abs ted accipiat, explanatory of the preceding line 'let her receive the cup from your hands, drink to your health, then do you (receive back the cup and) drink.'

773. sapiat, in the double meaning of 'taste' and 'sense,' i.e. 'taste more' and 'have more taste or sense than you.' But Diabolus does not notice that the word is double-edged and lets it pass.

775. neque, '*pro* '*neue*' *positum non paucis exemplis defenditur*, v. Holtz. Syntax. prisc. Lat. p. 326.'

776. quom as proposed by Müller must be inserted here, as the next clause shews. She is to give her hand to no one to be helped either up or down. Philaenium is on the *medius lectus*, which she could neither reach nor leave except by way of the *proximus lectus* on either right or left. There is nothing here to shew whether a *biclinium* or a *triclinium* is meant, but in the next Act the *lectus* is a *triclinium*.

Spectándum ne quoi * ánulum det néque roget.
Talós * ne quoiquam hómini admoueat nísi tibi.
Quom iáciat, 'te' ne dícat, nomen nóminet.
Deam ínuocet sibi quám lubebit própitiam,
Deum núllum: si magis réligiosa fúerit,
Tibi dícat: tu pro illa óres ut sit própitius.
Neque ílla ulli homini nútet nictet ánnuat.
Post sí lucerna extíncta sit, nequíd sui
Membrí commoueat quícquam in tenebris.' DI. Óptumumst:

778. ne quoi. Here again to avoid hiatus Pylades and Ritschl read *quoiquam*. She was not to let anyone look at her ring or ask to look at anyone's ring, lest this should be a pretext for pressing her hand. Cf. Tibull. I. 6. 25 *saepe, uelut gemmas eius signumque probarem, per causam memini me tetigisse manum.*

779. talos, for 'dice' played at table cf. Mil. 165, Most. 302, infr. 904.

780. 'te' ne dicat, 'let her not say '*te*' but '*Diabolum*,' lest by a mental reservation she should refer to some one else. For 'invoking' the lover's name as the throw is made cf. v. 905, Curc. 356, Capt. 73.

782. deum nullum, 'let her invoke the favour of any goddess she pleases, but no god.' Diabolus is too jealous to allow the name of any male to pass Philaenium's lips. She must not pray to a god because of his sex. Like Propertius, we may suppose Diabolus to say *riualem possum non ego ferre Iouem.*

si magis religiosa fuerit, 'if her religious scruples shall prove too strong' (to allow her to live without addressing any god) 'let her tell you, and do you address the god on her behalf.' Scan *fūerit*, cf. *fūimus* Capt. 262, *fūerim* Mil. 1364, *fūerint* Poen. 110. The long *u* is probably due to the analogy of other verbs with short vowel in pres. and long vowel in perf.

784. nutet nictet annuat. Nonius, p. 439, distinguishes the meaning of these words: '*nutare capitis, annuere uel innuere narium uel labrorum, nictare oculorum significantiam esse.*' But the meaning he assigns to *annuere* is too narrow. It is a more general word, including the two first and any other method of making signs, and retains its usual sense of assenting. See Stich. 224, Bacch. 186, Curc. 342. 'Nor let her nod, wink, or signify compliance to any man.' Cf. what Mommsen calls the charming line from the Tarentilla *alii adnutat, alii adnictat: alium amat, alium tenet.*

786. quicquam after *nequid* is redundant, cf. Epid. 313, Mil. 432, with Brix's note.

optumumst (not *optumest*) must be read. *Optumumst*, 'it is excellent,' is an expression of satisfaction, objective, cf. Aul. 230, Truc. 626. But *optumest, bene est* = καλῶς ἔχει = I'm comfortable or pleased, subjective, cf. Capt. 699, Amph. 965 &c.

Ita scílicet factúram: uerum in cúbiculo—
Deme ístuc—equidem illám moueri géstio.
Nolo íllam causam habére et uotitam dícere.
Pa. Scio, cáptiones métuis. Di. Verum. Pa. Ergo, út iubes,
Tollám. Di. Quid ni? Pa. Audi rélicua. Di. Loquere: aúdio.
Pa. 'Neque úllum uerbum fáciat perplexábile
Neque úlla lingua scíat loqui nisi Áttica.
Fors sí tussire occépsit, ne sic tússiat,
Vt quoíquam linguam in tússiendo próserat:
Quod illa aútem simulet quási grauedo prófluat,
Hoc né sic faciat: tú labellum abstérgeas,
Potiús quam quoiquam sáuium faciát palam.

787. ita scilicet facturam, i.e. *scire licet eam ita facturam esse*, 'you may be sure she will do so.' Cf. Curc. 263, Rud. 395, Pseud. 1179 and *uidelicet* v. 599.

788. deme istuc, *per parenthesin*, 'strike that clause out.' Cf. v. 935, Mil. 801, 810, 921, Amph. 592, Epid. 358.

789. uotitam dicere, i.q. *se uetitam esse dicere.*

790. captiones, 'quibbles,' so always in Plautus. See note on Epid. 297.

uerum, 'true,' adj. not adv. See Brix on Men. 1026 and Langen, Beiträge, pp. 113—118.

791. quid ni? πῶς γὰρ οὔ; 'of course you will.'

loquere: audio, 'speak, I'm listening.' *Eloquere*, Fleckeisen and Müller, would spoil the antithesis. See Langen, Beiträge, p. 188.

792. perplexabile, Nonius, p. 151 '*quod aliud audiatur, aliud sentiatur.*' Cf. Stich. 85 and 76, Ter. Eun. 817 *perplexe loqui*. For a list of Plautine adjs. in *-bilis*, many of them active, see Brix on Capt. 56.

793. sciat is scanned *sciăt* by synizesis. So *sciăs* Mil. 283, and *sciăm* Pseud. 1119.

Attica. Note that Plautus is at no pains to alter this. He leaves the 'Attic' of his original.

794. fors si. Bothe and Fleckeisen, that the line may not commence with a cretic. But the MSS. *forte si* may be right, see the instances quoted by Brix on Mil. 368.

796. quod illa autem simulet. See on v. 756.

quasi grauedo profluat, 'she has got a running cold,' cf. Cic. ad Att. x. 16. 6 and xvi. 14. 4.

797. sic, δεικτικῶς—the Parasite shews by his own action what he means.

798. sauium means the mouth pursed up to kiss. Cf. Mil. 94 *ualgis sauiis*, Rud. 424 *tum quae indoles in sauio est!*

Nec máter lena ad uínum accedat ínterim
Nec úlli uerbo mále dicat: si díxerit,
Haec múlta ei esto, uíno uigintí dies
Vt cáreat.' DI. Pulcre scrípsti: scitum sýngraphum.
PA. 'Tum sí coronas sérta unguenta iússerit
Ancíllam ferre Véneri | aut Cupídini,
Tuos séruos seruet, Vénerine eas det án uiro.
Si fórte pure uélle habere díxerit,
Tot nóctes reddat spúrcas, quot pure hábuerit.'
Haec súnt non nugae: nón enim mortuália.
DI. Placént profecto léges: sequere intró. PA. Sequor.

799. ad uinum, 'come to dessert, to table,' cf. Ter. Haut. 568 *uel heri in uino quam inmodestus fuisti!*

800. nec ulli uerbo male dicat, 'nor let her abuse anyone with one single word': *uerbo* is abl. instrum.; for *uerbo* = one single word cf. Hor. Sat. I. I. 121. *ulli* = *cuiquam*, Rud. 1335 *numquam ulli supplicabo.*

802. scitum syngraphum, acc. of exclamation. Cf. Epid. 72 and 212.

803. coronas serta. Cf. Lucr. IV. 1132 *pocula crebra, unguenta, coronae, serta parantur. Coronae* are chaplets for the head, *serta* festoons for the doors &c.

805. tuos seruos seruet, 'let your slave watch to see whether &c.': *seruet* = *obseruet*, cf. Aul. 356, Men. 217, Rud. 895.

806. pure habere = ἁγνῶς ἔχειν. It was customary for wives to sleep alone for 10 nights at the festivals, e.g. of Isis and Ceres, and generally they kept themselves pure when preparing for a sacrifice. Cf. Tibull. I. 3. 26 *puro secubuisse toro*, Prop. III. 33. I *tristia iam redeunt iterum sollemnia nobis: Cynthia iam noctes est operata decem*, Ov. Fasti II. 328, Poen. 347.

807. habuerit. On *habere* beside *se habere* and similar phrases, see Brix on Mil. 46.

808. non enim mortualia, sc. *carmina*, i.e. they are not set and pointless dirges for the dead, but pointed realities for the living. Langen, Beiträge p. 268, discusses the use of *non enim.* Buecheler *noenum.*

809. sequere intro, to the Parasite, 'follow me into Cleareta's house,' into which Argyrippus and Philaenium had gone v. 745.

[The young man and the Parasite enter the house of the procuress and find Philaenium made over to Argyrippus. They come out again in the line following v. 810 full of rage.

Plainly then some time elapses. But nothing is lost. The spectators are in full possession of all that they need know.

Such intervals are filled up by the *orchestra*—especially a favourite *tibicen*—or by the *choragus.* Cf. Most. 80, 841, 1025, Truc. 447, 630, 698, Capt. 908, Curc. 461, Pseud. 573.

DIABOLVS. PARASITVS.
Adulescens

DI. Sequere hác: egone <*ut*> haec pátiar aut taceam? émori
Me málim, quam haec non éius uxori índicem.
An tu ápud amicam múnus adulescéntuli
Fungáre, uxori excúses te et dicás senem?
Praerípias scortum amánti atque argentum óbicias
Lenaé? suppeiles clám domi uxorém tuam?
Suspéndam potius mé, quam tacita haec tu aúferas.
Iamquidem hércle ad illam hinc íbo, quam tu própe diem,

ACT IV, SCENE 2 (810—827). Diabolus is furious to find himself forestalled. He vows vengeance on Argyrippus and his father.

In B there stands at the head of this scene DVO a mistake of the copyist's for DV i.e. *diuerbium* 'dialogue.' See Introduction, p. xxv.

810. sequere hac, addressed to the Parasite by Diabolus as he flings himself out of the house.

egone ut haec patiar? Something has been erased in B after *egone*, and it seems best to insert *ut* there both to avoid lengthening the *o* in *egone* and because *ne ut* is regular in indignant questions of this sort. Cf. Pseud. 516 *egone ut cauere nequeam?* Liv. IV. 2. 12, Cic. pro Sest. 17.

emori, but *moriri*, see v. 121, Langen, Beiträge p. 82.

811. malim, quam non indicem. After *potius quam*, *malim quam*, *utinam...quam* a potential subj., like *indicem* here, is regular. Cf. Capt. 688, Aul. 50, Pseud. 367 and 554 &c.

812. In these words Demaenetus is addressed, or rather apostrophized, through the open door. For the first words the MSS. give *ain tu?* This is tenable and explicable, but Ussing's *an tu*, a change strongly supported by Langen (Beiträge p. 119), is a very great improvement. We have here again the co-ordination of contrasted clauses. 'Are you, though you play the part of a vigorous young man with a mistress, to excuse yourself to your wife,' &c. This in Greek would be made clear by *μὲν...δέ*. See on v. 290. On the case after *fungor* see Brix on Trin. 1.

815. suppeiles. BDE give *suppelles*, Pareus corrected to *suppeiles* i.e. *suppiles* 'rifle,' 'rob.' Cf. Men. 735 *pallas atque aurum meum domo suppilas tu tuae uxori et tuae degeris amicae*, Hor. Sat. I. 1. 121.

816. suspendam, BDE *suppendas*, J *suspendas*, corr. Bothe.

tacita haec tu auferas, 'rather than that you should carry this off without remark.' Cf. Cic. ad Att. II. 3. 2 *cetera si reprehenderis, non feres tacitum*, Liv. I. 50. 9 *ne id quidem ab Turno tulisse tacitum ferunt*.

817. ad illam hinc ibo &c. 'I

Nisi quídem illa ante occupássi<t> te, effligés scio,
Luxúriae sumptus súppeditare ut póssies.
Pa. Ego síc faciundum cénseo: me honéstiust
Quam té palam hanc rem fácere, ne illa exístumet
Amóris causa pércitum id fecísse te
Magis quám sua causa. Di. At pól qui dix[is]ti réctius.
Tu ergó fac ut illi túrbas, lites cóncias,
Cum suó sibi gnato únam ad amicam dé die
Potáre, illam expiláre <*narra*>. <Pa.> né mone,
Ego ístud curabo. Di. Át ego te opperiár domi.

will go straight from here to that woman (Artemona) whom I know you will soon ruin, unless indeed she forestalls you.'

820. sic, i.e. in the way I am going to explain.

823. at pol qui dixti rectius, 'egad yours is the better proposal': *qui* is the enclitic *qui* of affirmation attached to *pol.* Cf. v. 505. For the aorist perf. form *dixti*, i.e. *dic-s-ti*, cf. v. 251.

824. fac ut...concias. Fleckeisen omits *ut*, unnecessarily, for either construction is equally legitimate though not equally common in Plautus. For *ut* retained cf. v. 902 *faxo ut scias*, Pseud. 210 *face ut animum aduortas*, ibid. 515 *facito ut memineris*, Stich. 148 *facito ut sciam*, ibid. 519 *hoc facito ut cogites*. *Turbas*, *lites concias* with the favourite Plautine asyndeton. See Epid. 118 and 450.

825. unam ad amicam, 'at the house of the same mistress.' For *ad*=*apud* of persons, cf. Capt. 49, Stich. 439, Cic. Cat. I. 8. 19, Verr. I. 22, Verg. Aen. VI. 481. *Sibi* (scanned *sibī*) is put with *suo* to heighten the emphasis as Amph. 269 *atque hunc telo suo sibi pellere*, Truc. 698 *ubi male accipiar mea mihi pecunia*, &c.

de die, see note on v. 516. A banquet commenced before the proper hour for dining was regarded as luxurious. It was *tempestiuum conuiuium*. Hence Juv. I. 49 *exul ab octaua Marius bibit*, i.e. the only result of banishing Marius Priscus is that he can commence his dinner an hour earlier than the proper time. Cf. Catull. 47. 5 *uos conuiuia lauta sumptuose de die facitis?* Hor. C. I. I. 20 *nec partem solido demere de die*, Sat. II. 8. 3 *de medio potare die*= ἀφ' ἡμέρας (Polybius).

826. There is difficulty about the reading of this line. The MSS. give *potare illam expilare iam emone*, J *potare illum expilare clam emone*. *Emone* is *parum Latine*, and we want an imperative on which *potare* and *expilare* can depend. On the whole the best suggestion is F. Leo's viz. to insert *narra* and assign *ne mone* to the Parasite. *Ne mone* may be accepted as certain, and indeed no change, *narra* is rather *exempli causa*. 'Tell her,' says Diabolus, 'that he is drinking and plundering her.' 'All right,' replies the Parasite, 'I'll see to that.'

[Exeunt the Parasite to Artemona, Diabolus home.

ACTVS V

ARGYRIPPVS. DEMAENETVS. <PHILAENIVM.>
Adulescens *Senex* <*Meretrix*>

(AR. Age décumbamus sís, pater. DE. Vt iússeris,
Mi gnáte, ita fiet. AR. Púeri, mensam adpónite.)
DE. Numquídnam tibi moléstumst, gnate mí, si haec nunc mecum áccubat?
AR. Pietás, pater, oculís dolorem próhibet: quamquam ego istánc amo,

ACT V, SCENE I (828—850). Argyrippus, Demaenetus and Philaenium feasting.

The scene is written in octonarian iambics: the first two lines are senarii interpolated. The Roman comic stage regularly represents an exterior. Yet here we are shewn a glimpse of an interior, enough at least to let the audience see the three persons reclining at table. Perhaps the open door would shew all that is required for this and similar banquet scenes. The resources of the Roman stage were unable to shew an interior proper.

The *lectus* shewn is a *triclinium*. Argyrippus is at the top, Demaenetus in the middle and Philaenium at the bottom of the *lectus*. See v. 891.

828—9. These two lines are spurious. The persons are already seated at table, not about to take their places there. The metre too is against them. All editors following Weise bracket the lines.

Ribbeck supposes the lines to belong to a gap between IV. 1 and IV. 2 where Diabolus sees the preparations for the banquet. But nothing is really lost there.

830. numquidnam tibi molestumst? 'you don't mind, do you, &c.?' Cf. the polite formula *si tibi molestum non est*, e.g. Epid. 461.

831. pietas, pater, oculis dolorem prohibet, 'filial feeling, father, keeps pain from my eyes,' i.e. takes the smart, the sting out of the sight. '*Veteres dicebant ei oculos dolere, qui quod nollet uideret.*' Cf. Ter. Phorm. 1053 *uin facere quod tuo uiro oculi doleant?* Cic. Fam. VIII. 14. 1 *numquam tibi oculi doluissent, si in repulsa Domitii uultum uidisses.*

Possum équidem inducere ánimum, ne aegre pátiar, quia tecum áccubat.
DE. Decét uerecundum ésse adulescentem, Árgyrippe. AR. Edepól, pater,
Meritó tuo facere póssum. DE. Age ergo hoc ágitemus conuíuium
Vino ét sermone suáui: nolo ego métui, amari máuolo,
Mi gnáte, me abs te. AR. Pól ego utrumque fácio, ut aequomst fílium. 836
DE. Credam ístuc, si esse te hílarum uidero. AR. Án tu [esse] me tristém putas?
DE. Putem égo quem uideam aeque ésse maestum, ut quási dies si dícta sit?
AR. Ne díxis istuc. DE. Né sic fueris: ílico ego non díxero.
AR. Em aspécta, rideo. DE. Vtinam male qui míhi uolunt sic rídeant. 840. 841
AR. Scio équidem quam ob rem mé, pater, tu trístem credas núnc tibi:

832. quia, not *quod*, see on v. 56.

834. merito tuo, cf. v. 737.

837. si esse te hilarum uidero. Fleckeisen transposed *te esse* but the change is not necessary. He also bracketed the *esse* in the second half of the line, in which editors have generally followed him.

838. ut quasi dies si dicta sit. The legal phrase *diem dicere* to fix a date for someone's appearance in court, hence 'to accuse.' Cf. Curc. 5 *si status condictus cum hoste intercedit dies*, and Cic. Off. I. 12. 37 from XII Tabl. Argyrippus looks as gloomy as if he had to appear in court.

839. ne dixis istuc. *Dixis* is optative of an original sigmatic aorist, used as subj. Cf. *capsim*, *axim*, *faxim* and *occupassit* v. 818 and note on v. 467.

ne sic fueris, 'don't be like that,' i.e. sad.

ilico = **in sloco*, 'forthwith,' 'at once.'

840. em aspecta, rideo, 'there! look! I'm laughing.' Cf. Bacch. 1023 *em specta, tum scies*, Pseud. 890 *em! illic habito ego.*

841. utinam male qui mihi uolunt sic rideant. 'O! that my ill-wishers may laugh like that,' i.e. *alienis malis rideant.* Cf. Ter. Eun. 655 *utinam sic sint qui mihi male uolunt.*

842. me tu tristem credas tibi, 'why you think I'm gloomy to you,' i.e. 'gloomy in my bearing towards you.'

Quia istaéc est tecum: atque égo quidem hercle, ut uérum tibi dicám, pater,
Ea rés me male habet, át non eo quia tíbi non cupiam quaé uelis:
Verum ístam amo: aliam técum esse equidem fácile possum pérpeti.
DE. At ego hánc uolo. AR. Ergo súnt quae exoptas: míhi quae ego exoptó *ea* uolo.
DE. Vnum húnc diem perpétere, quoniam tíbi potestatém dedi
Cum hac ánnum ut esses átque amanti argénti feci cópiam.
AR. Em istóc me facto tíbi deuinx[is]ti. DE. Quín te ergo hilarum dás mihi?

843. ego quidem hercle. 'I indeed, to tell you the truth, father, the thing vexes me.' This literal construe will shew that there is here an anacoluthon. The sentence begins with *ego* in the nom. as if a verb, such as *aegre patior*, were to follow to which *ego* would be subject. But instead of such a verb the sentence finishes with *ea res me male habet* so that *ego* is left 'pendent.' See Madvig L. G. 480. In comedy such broken construction is not uncommon, especially if the subject is a delicate one, e.g. Pseud. 279 ff.

844. non eo quia tibi non cupiam quae uelis, 'not because I don't desire for you what you wish.' The alleged false reason is, as usual, put in the subj. (*cupiam*). The true reason would be *sed quod istam amo* (indic.), but instead of a *quod* clause, the principal structure is resumed: 'but the fact is I love the girl.'

846. ergo sunt (sc. *tibi*) **quae exoptas: mihi quae ego exopto** *ea* **uolo,** 'well then *you*'ve got what you desire: *I* wish for what *I* desire.' The ordinary reading is *mihi quae ego exoptem uolo* which Leo explains '*mihi liceat exoptare eadem quae tibi contigerunt.*' But Ussing is right, I think, in saying '*coniunctiuus rationem non habet*' and changing *exoptem* to *exopto ea*.

847. potestatem dedi cum hac annum ut esses, 'I have given you the power to be with her for a whole year.' For *potestatem dedi ut* cf. Capt. 257 *non iusta causast ut uos seruem sedulo*, *spes ut* Bacch. 370, *occasio ut* Mil. 977, Epid. 645, *tempus ut* Mil. 72 and 1101, *ansa ut* Pers. 668. For the acc. of duration *annum* cf. *aetatem* v. 21.

850. quin te ergo hilarum das mihi? 'why don't you then shew yourself cheerful to me?' Cf. v. 842 and Ov. Her. XVI. 195 *da modo te facilem*.

ARTEMONA. PARASITVS. DEMAENETVS.
Mulier *Senex*

ARGYRIPPVS. PHILAENIVM.
Adulescens *Meretrix*

ART. Aín tu meum uirum híc potare, óbsecro, cum fílio,
Ét ad amicam détulisse argénti uigintí minas,
Meóque filió sciente id fácere flagitiúm patrem?
PA. Néque diuini néque mi humani pósthac quicquam accréduas,
Ártemona, si húius rei esse mé mendacem inuéneris.
ART. Át scelesta ego praéter alios meúm uirum †frugí rata, 856

ACT V, SCENE 2 (851—end). To the three persons at table enter Artemona and the Parasite. They are unseen by the banqueters until they shew themselves (v. 909). Artemona overhears what is passing, surprises Demaenetus and leads him away from the place of his shame.

The scene is an angry one and written in septenarian trochaics.

Scenes are often made to begin like this in the middle of a conversation. See Trin. 602, Men. 889, Poen. 959, Ter. Andr. 301, Eun. 391, Haut. 242 &c.

851. ain tu? 'do you mean to say that?' *ain*, *ain tu*, *ain uero*, *ain tandem* always at the beginning of a speech, either interrupting another speaker, or as an outbreak of surprise and astonishment at what the other speaker has said. See Langen, Beiträge p. 119.

854. neque diuini neque mi humani posthac quicquam accreduas, 'never trust me in anything divine or human,' i.e. 'in anything at all': for *diuina* + *humana* = *omnia* cf. Amph. 258 *deduntque se diuina humanaque omnia* and Liv. I. 38. 2. For the form *accreduo*, cf. *concreduo*, *duo*, *interduo*, &c. See Brix on Trin. 436.

855. huius rei mendacem. No other passage is quoted for the gen. after *mendax*. But the genitive is common after adjs. in *-ax*, e.g. *tenax propositi uir*, *tempus edax rerum*, *capacissimus cibi uinique*. See Madvig L. G. 289—290, Roby 1314. The MSS. give *me esse mendacem*, the transposition is Seyffert's. Leo omits *esse*.

856. scelesta, 'unhappy woman that I am.' Cf. v. 476 and Amph. 562.

praeter alios = μάλιστα πάντων.

frugi both here and in the following line cannot be correct, unless Artemona repeats herself in the confusion of her amazement. Former editors changed *frugi* in this line to *fui*, but *rata fui* is incorrect. Ussing suggests *egregium*, Luchs *meum uirum antehac rata probum*. Ribbeck would keep *frugi* in this line and substi-

Síccum, frugi, cóntinentem, amántem uxoris máxume.
PA. Át nunc dehinc scito íllum ante omnes mínumi mortalém preti,
Mádidum, nili, incóntinentem atque ósorem uxorís suae.
ART. Pól ni uera ista éssent, numquam fáceret ea quae núnc facit.
PA. Égo quoque hercle illum ántehac hominem sémper sum frugí ratus:
Vérum hoc facto sése ostendit, quí quidem cum fílio
Pótet una atque úna amicam dúctet, decrepitús senex.
<ART.> Hóc ecastor ést quod ille it ád cenam cottídie:
[ART.] Aít sese ire ad Árchidemum, Chaéream, Chaeréstratum,
Clíniam, Chremém, Cratinum, Díniam, Demósthenem:
Ís apud scortum córruptelae<s>t líberis, lustrís studet.

tute *sanctum* ('chaste') for it in the next line. But *frugi* there answers *nili* in v. 859 and the change, if any, should be in this line.

857. siccum, i.q. *sobrium*, the opposite of *madidum* v. 859. Cf. Pers. Sat. V. 163 *an siccis dedecus obstem cognatis?* Cic. Agr. I. I *haec utrum esse uobis consilia siccorum an uinolentorum somnia... uidentur?*

858. ante omnes, i.q. *praeter omnes*: *ante* is used in this sense only here and Trin. 824.

859. The description in this line exactly answers that given in v. 857. Demaenetus is just the reverse of what Artemona thought him. He is not *siccus* but *madidus*, not *frugi* but *nili*, not *continens* but *incontinens*, not *amans* but *osor uxoris*.

862. sese ostendit, 'he shews his real character,' 'shews himself in his true colours.'

863. potet una atque una amicam ductet. Nonius quotes the verse with *unam* in both places which is impossible. E gives *una ...unam*, but *una* in both places is an improvement. On *ducto* as *uerbum lenonium*, see v. 164.

decrepitus senex, cf. Epid. 666, is the antithesis of *crudus senex* (cf. *cruda senectus*) 'a hale old man.'

864. hoc ecastor est quod. *Hoc est quod* (or *hoc erat quod*) is a regular formula used when something that has puzzled the speaker has now at length been made clear. 'So that's the meaning of &c.' Cf. Men. 1135, Rud. 1258. *Ecastor* a woman's oath always, see v. 719.

865. There follow a number of well-known Athenian names, the friends to whose houses Demaenetus professed to resort. **Chremem** (*pro Chremetem*) is used also by Terence.

867. is apud scortum corruptelaest liberis, lustris studet. *Corruptelae* is predicative dat., followed by another dat. of the

PA. Quín tu illum iubés ancillas rápere sublimém domum?
ART. Táce modo: ne <ego> íllum ecastor míserum habebo. PA. Ego istúc scio
Íta fore illi, dúmquidem cum illo núpta eris. ART. Ego cénseo
†Éum etiam hominem ín senatu dáre operam aut cluéntibus:
Íbi labore délassatum nóctem totam stértere.
Ílle opere forís faciendo lássus noctu | áduenit:
Fúndum alienum arát, incultum fámiliarem déserit.
Ís etiam corrúptus porro suóm corrumpit fílium.

person affected as in the familiar *exitio est auidum mare nautis*. The plur. *liberis*, though only Argyrippus is meant, is the indefinite plur. 'of rhetorical exaggeration,' the more common because the sing. *liber* is rare.

lustris. Nonius p. 333 '*lustra lupanaria dicuntur.*'

868. rapere sublimem domum. Cf. Men. 994 *facite illic homo iam in medicinam ablatus sublimen siet*, Mil. 1394 *rapite sublimen foras*, Ter. Andr. 861, Adel. 316 =*ἄρδην φέρειν*. Ritschl writes the adverbial form *sublimen* in all cases, but it is not necessary here.

869. tace modo, supr. 145 and 680.

ne ego illum ecastor miserum habebo. Fleckeisen inserted *ego*, Seyffert suggests *ne illum mecastor*. It is *ne* '*confirmatiua*,' i.e. *nē*. For *miserum habebo*, cf. Epid. 529 *exercitam med habet*.

870. ego censeo, the verb is historic present. Brix wished to change to *censui*, but the following presents *aduenit*, *arat*, *deserit* are against him. In the next line *etiam* is not the word expected and there is hiatus after *hominem*. If the text is kept as it stands *dare operam* has two constructions (1) *dare operam in senatu*, (2) *dare operam cluentibus*. 'I used to think that the man was busying himself in the senate or for his clients.' Demaenetus, like Periphanes and Apoecides in the Epidicus, professed to devote himself to public business. For *operam dare*, see v. 428.

Leo reconstructs the passage ingeniously. He puts a full stop after *censeo*, taking *ego censeo* with what precedes as Artemona's emphatic acquiescence in the Parasite's remark. Then v. 871 *sum etiam rata hominem* &c.

873. ille opere foris faciendo. In this and the following line there is the familiar metaphorical use of agricultural terms applied to the intercourse of the sexes. Cf. Curc. 36, Truc. 148, Lucr. IV. 1107, Soph. Ant. 569 *ἀρώσιμοι γὰρ χἀτέρων εἰσὶν γύαι.*

To avoid the hiatus after *noctu* Bothe writes *noctud*, Fleckeisen inserts *ad me*.

875. corruptus porro suom

PA. Séquere hac me modó: iam faxo ipsum hóminem manufesto ópprimas.
ART. Níl ecastor ést quod facere máuelim. PA. Manedúm. ART. Quid est?
PA. Póssis, si forte áccubantem tuóm uirum conspéxeris
Cúm corona ampléxum amicam, sí uideas, cognóscere?
ART. Póssum ecastor. PA. Ém tibi hominem. ART. Périi. PA. Paulispér mane:
Aúcupemus éx insidiis clánculum quam rém gerant.
ARG. Quíd modi, pater, ámplexando fácies? DE. Fateor, gnáte mi—
ARG. Quíd fatere? DE. Me éx amore húius corruptum óppido.
PA. Aúdin quid ait? ART. Aúdio. DE. Egon ut nón domo uxorí meae

corrumpit filium. He pushes the corruption one stage further on (*porro*). Not satisfied with being corrupted himself, he actually proceeds further to corrupt his own son. Cf. v. 95.

876. manufesto opprimas, 'surprise in the act,' red-handed, *flagrante delicto*, = ἐπ' αὐτοφώρῳ. Cf. Men. 561 *manufesto faxo iam opprimes*, supr. v. 569.

878. accubantem cum corona amplexum amicam, 'seated at table with a garland and his arm round the girl.' For *cum corona* = *coronatum*, cf. Men. 562, Mil. 658 *homines cum istis moribus*, Trin. 337 *amicum cum eius modi uirtutibus*, Curc. 2, ibid. 82 *sinus cum uino*, Pers. 266 *salinum cum sale*, Stich. 352 *nassiternam cum aqua*. For the condition repeated in a slightly different form (*possis, si conspexeris...si uideas*), cf. Epid. 167, Truc. 516, Ter. Phorm. 15 and Ussing's note on Amph. 900.

880. em tibi hominem, 'there's your man.' For *em* see v. 431, and Sonnenschein's Rudens p. 189. The Parasite pushes the door farther open, or draws back a curtain and shews the *triclinium* to Artemona. They remain unseen to the banqueters up to v. 909.

881. aucupemus ex insidiis. Cf. Men. 569 *huc concedamus: ex insidiis aucupa*.

The conversation between the three characters at table is now resumed. Artemona listens to what they say, and unheard by them makes her own comments on their remarks.

882. quid modi amplexando facies? cf. v. 169 *quid modist ductando, amando?* Mil. 1311 *quid modi flendo quaeso hodie facies?*

883. oppido, 'completely,' 'utterly.' See v. 287.

884. egon ut non ... subrupiam? For the indignant question with *ne ut*, see v. 810. For

Súbrupiam in delíciis pallam quam hábet atque ad te déferam?
Nón edepol condúci possum uíta uxoris ánnua.
PA. Cénsen tu illunc hódie primum ire ádsuetum esse in gáneum?
ART. Ílle ecastor súppilabat mé, quod ancillás meas
Súspicabar átque insontis míseras cruciabám. ARG. Pater,
Iúbe dari uinúm: iam dudum fáctumst quom primúm bibi.

the whole line, cf. Men. 134 *hanc modo uxori intus pallam surrupui: ad scortum fero.* The *ă* of *rapere*, *capere*, *quatere*, *calcare*, *salire* becomes originally *ŭ* in compounds (Corssen, Aussprache I. 314). See Brix on Trin. 83, Munro on Lucr. III. 1031.

885. in deliciis pallam quam habet. The order is *subrupiam pallam quam in deliciis habet. Defero* and *degero* are almost technical terms for conveying presents to a mistress.

886. non edepol conduci possum uita uxoris annua, 'I cannot be hired (not to do it) if my wife dies within the year.' *Sensus: 'si quis mihi spondeat fore ut mea uxor intra annum moriatur.'*

Ussing takes a different view of the whole passage. He understands *ne* to be *confirmatiua* and regards the whole speech (*ego ne... annua*) as one sentence, 'Verily I cannot be bribed...so as not to steal,' &c. In this view F. Leo and Minton Warren (Amer. Journ. of Phil. II. 54) concur.

Further he regards *uita annua* as a long rather than a short period, and thinks that Plautus would have said *morte* not *uita*, if the common view had been correct. *Annuus*='for a year' as *annuos penus* Pseud. 178, *annuis copiis* Tac. Agric. 22. The analogy of similar sentences seems to me conclusive in favour of taking *ne* to be *interrogatiua*, and therefore v. 886 as a separate sentence. *Vita uxoris annua* is in any case a παρὰ προσδοκίαν joke, and to a henpecked husband like Demaenetus *uita annua* would be a comparatively early release from the yoke under which he chafed.

887. ganeum (also *ganea*) a low 'cook-shop,' in bad repute as the resort of low characters. Cf. Men. 703 *inmersit aliquo sese credo in ganeum.*

888. quod ancillas meas suspicabar. I prefer to take *quod* as accus. of limitation (a usage in which *quod*, *quid*, *id*, *idem* are very common in Plautus, see e.g. Epid. 131) rather than to supply *facere.*

889. cruciabam. Slaves were examined under torture, and it was only when they were put upon the rack that any weight was attached to their evidence.

890. iam dudum factumst quom, 'it is now long since.' Cf. v. 251, Roby L. G. 1725.

DE. Dá, puere, ab summo: áge, tu interibi ab ínfumo da sáuium.
ART. Périi misera: ut ósculatur cárnufex, capulí decus.
DE. Édepol animam suáuiorem aliquánto quam uxorís meae.
899 PH. Díc amabo, an fétet anima uxóris? DE. Fufae, naúteam
Bíbere malim, sí necessum sít, quam illam osculárier.
902 ART. Né ille ecastor faénerato fúnditat: nam sí domum 896
903 Rédierit hodie, ósculando ego úlciscar potíssumum.

891. da, puere, ab summo. This passage gives us the relative positions of the three persons on the *lectus*. Argyrippus is at the top, Demaenetus in the middle with Philaenium at the bottom leaning back upon him. See Dict. Antiq. *triclinium*. He orders the slave to begin the wine from Argyrippus at the top, 'meanwhile,' he says to Philaenium, 'do you give me a kiss from the bottom.' On *puere*, see v. 382. The slave was in attendance to fill the *cyathi*, cf. *Lygdamus ad cyathos*, Men. 304 *saepissume cyathisso* (κυαθίζω) *apud nos, quando potas*.

interibi, an older form for *interim* only in Plautus, e.g. Stich. 371, Capt. 951, Rud. 1224. Like many early words it is revived in late Latin.

892. capuli decus, 'fit only to grace a coffin.' Cf. Mil. 628 *tam capularis*. So in Greek τύμβος is applied to an old man.

893. edepol animam suauiorem. Accus. of exclamation after *edepol*, see vv. 292 and 580.

894. fufae, nauteam bibere malim, 'foh! I would rather drink bilge-water.' *Fufae* an interjection denoting disgust and aversion: *nautea* '*aqua de sentina nauis*,' Nonius p. 8. Cf. Curc. 99.

896—7. These verses have occasioned doubt and difficulty. Fleckeisen transposes these lines with what are now vv. 901—3. Langen (Beiträge 118 ff.) condemns the lines 901—3 altogether and also places these lines in their room. Ussing puts the five lines together as one speech in the order 902. 3. 896. 7. 8. I leave the lines as they are, provisionally transposing.

896. ne ille ecastor faenerato funditat, 'by our lady he is investing that at interest,' i.e. he shall pay dearly for that; cf. Men. 626 *ne illam ecastor faenerato abstulisti*, Ter. Phorm. 493 *faeneratum istuc beneficium pulchre tibi dices*.

897. osculando ego ulciscar potissumum, 'I will wreak my vengeance on him by kissing in preference to everything else,' because from what Demaenetus has just said v. 895 she judges that she can inflict no heavier penalty.

PH. Míser ecastor és. ART. Ecastor dígnus est. ARG. Quid aís, pater?
Écquid matrem amás? DE. Egone illam? núnc amo, quia nón adest.
ARG. Quíd quom adest? DE. Perísse cupio. PA. Ámat homo hic te, ut praédicat.
96 ART. Áin tandem? edepól ne tu istuc cúm malo magnó tuo
97 Díxisti in me. síne <re>uenias módo domum, faxo út scias,
98 Quíd pericli sít dotatae uxóri uitium dícere.
ARG. Iáce, pater, talós, ut porro nós iaciamus. DE. Máxume.
Té, Philaeniúm, mihi atque uxóris mortem. hoc Véneriumst.

898. quid ais, pater? ecquid matrem amas? These two questions go together. They are consecutive and are both addressed by Argyrippus to his father, 'Look here, father! Do you love mother?' On *quid ais* see v. 104.

901. ain tandem? See v. 851. Cf. Aul. 290.

edepol ne tu cum malo magno tuo (i.e. *nē*), cf. vv. 869, 533, 409.

902. sine reuenias modo domum (*reuenias* for *uenias* Goetz and Lowe), 'just you come home.' '*Sine*' *minantis est*, cf. Bacch. 811 *egomet tabellas tetuli ut uincirer: sine*, Truc. 636 *pulchre ludificor: sine.* Ussing compares the use of *εἶεν*. But here *sine reuenias modo domum* all go together. With *modo* only we should have imperative. See Langen p. 121.

faxo ut scias in place of *faxo scias* is very rare. Cf. v. 824, Amph. 613 *aduenίens faciam ut offendas domi*, ibid. 345 *at iam faciam ut uerum dicas dicere*, Ussing's note on Amph. 351. It is an exception to the rule that *faxo* is paratactic, not syntactic. Langen calls *ut* quite an isolated case, but I hesitate to strike it out with Fleckeisen and others.

903. quid pericli sit dotatae uxori uitium dicere, 'I'll make you learn how dangerous it is to speak to the detriment of (to abuse) a moneyed wife.' With the present arrangement of the lines the *uitium* is contained in *perisse cupio*.

904. iace, pater, talos, ut porro nos iaciamus, 'throw the dice, that I may throw after you.' For *porro*, cf. vv. 95 and 875.

maxume, 'certainly,' 'by all means,' colloquial. Cf. Curc. 315, Men. 429, Rud. 1410.

905. te, Philaenium, mihi atque uxoris mortem, sc. *opto*, 'you, Philaenium, for me and my wife's death.'

hoc Veneriumst. There were

Púeri, plaudite ét mi ob iactum cántharo mulsúm date.
ART. Nón queo duráre. PA. Si non dídicisti fulló-ni[c]am,
Nón mirandumst: <*Ártemona*>, in óculos inuadi óptu-mumst.
ART. Égo pol uiuam et tú istaec hodie cúm tuo magnó malo
Ínuocasti. PA. Écquis currit póllinctorem accérsere?
ARG. Máter, salue. ART. Sát salutis<t>. PA. Mórtuost Demaénetus.

four dice and four sides of each were marked. The best throw was when all four turned up different. This was *iactus Venerius*, Mart. XIV. 14 *cum steterit nullus uultu tibi talus eodem*. As the four marked sides were 1. 3. 4. 6, the sum of the four numbers in this case was only 14. It was by obtaining this throw that the king of the feast was appointed among the Romans, and hence it was called *basilicus*, Curc. 360. The lowest throw of all was four aces, Curc. 357 *iacit uolturios quattuor*. This is also known as *canis*, Prop. V. 8. 45 *me quoque per talos Venerem quaerente secundos, semper damnosi subsiluere canes*. Before throwing a person often invoked either a god or his mistress. See vv. 780 and 909.

906. mi ob iactum mulsum date. *Mulsum* = οἰνόμελι *uinum melle conditum*.

907. non queo durare, 'I can't stand it,' cf. Amph. 882, Mil. 1249. On this the Parasite makes a joke of his own, 'if you've not learnt the fuller's trade, no wonder,' the reference being to the stench endured by those engaged in the process. Others take *durare* in a transitive sense = *durum reddere*. This seems far-fetched, but see Ussing ad loc.

908. Artemona. This is, I believe, the right word to fill up the gap – ⏑ – left in the MSS. here. The word might be mistaken as an indication of the speaker and therefore omitted in the text. And M. Havet (Revue de Philologie VI.) takes the same view. But Prof. Palmer calls *nunc cuculo* (Goetz and Loewe) certain. *Cuculus* because the cuckoo lays its eggs in another bird's nest, see v. 923.

in oculos inuadi optumumst, sc. *Demaeneto* the dative being easily supplied. The Parasite urges the angry Artemona 'to rush at his eyes,' and tear them out. Cf. Most. 198, Ter. Eun. 648.

909. ego pol uiuam...inuocasti. A reference to the wish uttered by Demaenetus when he throws the dice (v. 905) for her death. For *cum tuo magno malo* cf. v. 901.

910. ecquis currit pollinctorem accersere? Demaenetus collapses at the sight of his justly angry wife, and the Parasite asks triumphantly 'is any one going to run and fetch the undertaker?' On the use of the infin., see Roby 1362.

911. mater, salue ..sat salutist. Argyrippus bolder than his father

Témpus est subdúcere hinc me: púlcre hoc gliscit proélium.
Íbo ad Diabolúm: mandata dícam facta ut uóluerit
Átque interea ut décumbamus suádebo, hi dum lítigant.
Póste demum huc crás adducam ad lénam, ut uigintí minas
Eí det, in parte<m> hác amanti ut líceat ei potírier.
Árgyrippus éxorari spéro poterit út sinat
Sése alternas cúm illo noctes hác frui: nam ni ínpetro,
Régem perdidi: éx amore tántumst homini incéndium.
ART. Quíd tibi hunc recéptio ad test meúm uirum? PH. Pol mé quidem
Míseram * odio énicauit. ART. Súrge amator, í domum.
DE. Núllus sum. ART. Immo es, né nega, omnium <hóminum> pol nequíssumus.

tries to carry things off and greets his mother. But she rejects his greeting. Cf. Truc. 258 *sat mihist tuae salutis: nil moror: sat salueo.*

mortuost Demaenetus. The Parasite continues from the previous line. The exchange between mother and son is simultaneous with the Parasite's speech, though in the text necessarily distinct and consecutive. With *mortuost Demaenetus*, cf. Ter. Phorm. 1026 *Exequias Chremeti, quibus est commodum ire, em tempus est!*

914. decumbamus, 'take our places at table,' 'sit down to dinner.'

915. poste, an old form of *post* corresponding to *ante.* See Brix on Men. 839.

916. in partem, see v. 679, cf. Liv. IV. 35. 6 *spem consulatus in partem reuocandi.* MSS. *in parte*, corr. Lambinus.

919. regem, 'patron,' Stich. 455, Capt. 92, Men. 902, Hor. Epist. I. 7. 37, &c.

920. quid tibi hunc receptio ad test meum uirum? 'What right have you to take into your house this man, my husband?' The accus. *hunc meum uirum* is governed by *receptio*, for verbals in *-tio* formed directly from the verb can retain their verbal force and govern the case of the verb itself. Cf. Amph. 519 *quid tibi hanc curatiost rem aut muttitio?* Aul. 415 *quid tibi nos tactiost?* Curc. 626 *quid tibi istum tactiost?* Men. 1018 *quid me uobis tactiost?* Trin. 709, Aul. 737, Most. 6 and 33 &c.

921. miseram odio enicauit. The double hiatus shews that some word has been lost here. *Hodie*, *istic*, &c. have by different editors been inserted after *miseram.* For *odio*, cf. v. 446.

922. nullus sum, see v. 408.

Át etiam cubát cuculus: súrge amator, í domum.
DE. Vaé mihi. ART. Vera háriolare: súrge amator, í domum.
DE. Ábscede ergo paúlulum istuc. ART. Súrge amator, í domum.
DE. Iam óbsecro, uxor,—ART. Núnc uxorem mé esse meministí tuam?
Módo, quom dicta in me íngerebas, ódium, non uxór eram.
DE. Tótus perii. ART. Quíd tandem? anima fétetne uxorís tuae?
DE. Múrram olet. ART. Iam súbrupuisti pállam quam scortó dares?
PH. Écastor qui súbrupturum pállam promisít tibi.

hominum, inserted by Fleckeisen. It no doubt dropped out after *omnium*.

923. at etiam cubat cuculus, 'but the cuckoo is actually lying there still.' *at etiam* in indignation because he has not got up at once. Demaenetus deserting his own wife is compared to the cuckoo which takes possession of another bird's nest. Cf. Pseud. 96, Trin. 245.

924. uera hariolare, i.e. in saying *uae mihi*, cf. v. 579.

925 abscede ergo paululum, 'withdraw then a little,' for with Artemona standing over him he is afraid to rise. For the acc. *paululum*, cf. Trin. 517 *huc concede aliquantum*, ibid. 625 *huc aliquantum abscessero*, Epid. 238 *abscessi paulum ab illis*.

istuc = *huc*, as *istic* = *hic*.

927. odium, in concrete sense, cf. Mil. 923, Curc. 190, Rud. 319, &c.

928. totus perii. By the figure called antimeria Latin uses here an adj. in agreement with the substantive where we use an adv. qualifying the verb, = 'altogether' 'wholly.' This use of *totus* is common in Cicero, e.g. Rep. I. 2. 2 *uirtus in usu sui est tota posita*, Fam. XV. 7 *sum totus uester*, &c.

quid tandem? 'did you really mean it?' i.e. were you in earnest when you answered Philaenium's question v. 894? '*Quid tandem* expresses the aroused curiosity more fully than the simple *quid ita*,' Langen, Beiträge p. 90.

anima fetetne uxoris tuae? For *nĕ* (*interrogatiua*) not after the first word in the sentence, cf. Trin. 178, 375, 515.

929. murram olet. Here we have the 'regular' conjugation *olēre*. But the 3rd conj. form is not less usual in Plautus, especially in pres. subj. *olat*, *olant*. See Brix on Mil. 71.

930. ecastor qui, enclitic *qui* of affirmation. See on v. 505. The MSS. give the line to Argy-

DE. Nón taces? ARG. Ego díssuadebam, máter. ART. Bellum fílium.
Ístoscine patrem aéquomst mores líberis largírier?
Nílne te pudét? DE. Pol si aliud níl sit, tui me, uxór, pudet.
ART. Cáno capite té cuculum úxor ex lustrís rapit.
DE. Nón licet manére — cena cóquitur — dum ceném modo?
ART. Écastor cenábis hodie, ut dígnus es, magnúm malum.
DE. Mále cubandumst: iúdicatum me úxor abducít domum.
ARG. Dícebam, patér, tibi ne mátri consulerés male.
PH. Dé palla meménto, amabo. DE. Iúben hanc hinc abscédere?
ART. Í domum. PH. Da sáuium etiam príus quam abi<t>is. DE. I ín crucem.

rippus, but the woman's oath *ecastor* is decisive in favour of Pareus' correction assigning it to Philaenium.

subrupturum pallam promisit tibi, i.e. *se subrupturum esse tibi*, 'undertook that he would filch the mantle *from* you.' For *tibi*, cf. Men. 645 *palla mihist domo subrupta.*

931. bellum filium, (ironical) accus. of exclamation, see v. 580.

933. nilne te pudet? 'i.e. *nullo modo te pudet*, cf. Most. 1156 *nihil opust*, Mil. 1001 *hanc quidem nil tu amassis*, ibid. 1423 *nihil cessarunt*, ibid. 879 *nihil clam est*, Stich. 497 *nihil obnoxie*, &c.' Ussing.

935. cena coquitur, *per parenthesin*. See examples given on v. 788.

937. male cubandumst, cf. Most. 688 *res paratast mala in uesperum huic seni, nam et cenandum et cubandumst* <*ei*> *male.*

iudicatum me uxor abducit (so Dousa for MSS. *adducit*) **domum.** Cf. Men. 96 *nunc eo, quo iam diu sum iudicatus*, Rud. 891 *si qui mea opera citius addici potest*, Cic. Orat. II. 63 *iudicatum duci uidens*.

939. de palla memento, amabo. This is a parting shot at Demaenetus from Philaenium, who is only too glad to be quit of the old man. For γέρων ἐραστὴς ἐσχάτη κακὴ τύχη (Menander). And so *da sauium* in the next line. For *amabo* = 'pray,' see v. 707.

iuben hanc? Demaenetus in despair appeals to his wife for protection from Philaenium.

940—1. *inuerso ordine codd. corr. Fleckeisen.*

abitis, 'before you (i.e. Demae-

PH. Ímmo potius *intró*: sequere hac me, mí anime. ARG. Ego ueró sequor.

GREX

Híc senex siquíd clam uxorem súo animo fecít uolup,
Néque nouom neque mírum fecit néc secus quam alií solent.
Néc quisquamst tam ingénio duro néc tam firmo péctore,
Quín, ubi quicque occásionis sít, sibi faciát bene.
Núnc si uoltis déprecari huíc seni ne uápulet,
Rémur inpetrári posse, plaúsum si clarúm datis.

netus and Artemona) go away': *abiis* BD, *abis* E, corr. Seyffert.

i in crucem, cf. Men. 66 *apstraxitque hominem in maxumam malam crucem*. Prof. Palmer suggests *in in crucem?* i.e. *isne in crucem?* cf. Merc. 182 *in hinc dierectus?* Then Philaenium would continue *immo in tu potius?*

941. immo potius intro, 'nay rather inside.' *Intro* Fleckeisen. The MSS. give *immo intus potius*, but *intus* for *intro* is a solecism. For *intus* Niemeyer suggests *in lectum*, Seyffert *immo is tu potius*. Perhaps this should be adopted. Demaenetus angrily tells Philaenium 'to go to the deuce.' She retorts 'nay it is you who are going there,' then turning to Argyrippus tells him to follow her. Ussing brackets the line, but this is a counsel of despair.

Langen, Plautinische Studien, p. 105, notes that Philaenium's conduct in this last scene is inconsistent with her previous character. So far her genuine love for Argyrippus has roused sympathy, here she sinks to a common drab.

GREX. The concluding lines are delivered by the whole troupe of actors. See v. 3 and note on Epid. 732. The conclusion of the Bacchides should be compared with this passage.

942. uolup (Gk. ϝελπ- in ἔλπομαι Müller Hdb. II.[2] 257 and 277) is used 15 times in Plautus and twice in Terence like an adv. Donatus on Ter. Phorm. 610 says *uolup : uolupe :: facul : facile*. Cf. Amph. 958 *gaudeo et uolup est mihi*, Mil. 747 *si illis aegrest, mihi quod uolup est*, ibid. 278, *te, Palaestrio, uolup est conuenisse*, where see Brix's note. 'If this old gentleman unknown to his wife has done anything to please his humour,' &c. For the use of *si* where there is no supposition, cf. Capt. 195, 198, 545.

945. quin, ubi quicque occasionis sit, 'as not, whenever there is any chance, to do himself a good turn.' Cf. Amph. 1048 *ubi quemque hominem aspexero*, Capt. 500 *ubi quisque uident, eunt obuiam*, supr. v. 246.

947. plausum si clarum datis Bentley for *si plausum sic*. You

are all like Demaenetus and should pity him. If you don't want him to be beaten, applaud loudly to delight the *dominus gregis* and save the actor's back. That the fear of beating was no idle threat will be seen from Cist. 617 *ornamenta ponent: postidea loci, qui deliquit, uapulabit, qui non deliquit bibet*. Cf. Amph. 85, Rud. 1418 ff. The *dominus* himself was paid according to the success of the piece. If it succeeded he was well paid, if it was a failure his fee was greatly reduced. See Dziatzko Ter. Phorm. Einleitung.

PLAVTI ASINARIA EXPLICIT BE, om. D.

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